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THE

ART OF SINGING

IN THREE PARTS:

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY.
III. THE MUSICAL MAGAZINE.

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THEOLOGICAL SEMINARY

BY ANDREW LAW.

FOURTH EDITION WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

PRINTED AT WINDSOR, *(Vermont) BY NAHUM MOWER.*—1805.

DISTRICT OF MASSACHUSETTS DISTRICT, *to wit* :

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eigth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the Wo following, *to wit* : The Art of Singing ; in three Parst, *to wit* : 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical Ma zine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled "An Act for the Encouragement of Learning, by securing t Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."

A true Copy of Record.

N. GOODALE, } *Clerk of the District Massachusetts Distri*

Attest, N. GOODALE, *Clerk*.

DEDICATION.

To the Miniſters of the Goſpel, and the Singing Maſters, Clerks and Choriſters throughout the United States.

GENTLEMEN,

THE following work is addreſſed to you. It claims your candid and thorough peruſal. It exhibits an Introductory Treatiſe and an Elementary Scale, poſſeſſing, it is believed, improvements of real and permanent worth; and it alſo preſents ſpecimens of that chaſte and ſober, that ſublime and ſolemn Pſalmody, which the friends of religion and virtue, as well as the friends of ſacred ſong, would rejoice to ſee more generally improved in worſhipping aſſemblies.

It will not, perhaps, have eſcaped the obſervation of any one of you, that very much of the muſic in vogue is miſerable indeed. Hence the man of piety and principle, of taſte and diſcernment in muſic, and hence, indeed, all, who entertain a ſenſe of decency and decorum in devotion, are oftentimes offended with that lifeleſs and inſipid, or that frivolous and frolickſome ſucceſſion and combination of ſounds, ſo frequently introduced into churches, where all ſhould be ſerious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great meaſure, ſupplanted by the pitiful productions of numerous compoſuiſts, whom it would be doing too much honor to name. Let any one acquainted with the ſublime and beautiful compoſitions of the great Maſters of Muſic, but look round within the circle of his own acquaintance, and he will find abundant reaſon for theſe remarks.

The evil is obvious. Much of the predominating Pſalmody of this country is more like ſong ſinging, than like ſolemn praiſe. It reſts with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the taſk, the more praiſe worthy the accompliſhment.

I will further add, that there are no deſcription of citizens in the community, who have it in their power to do half as much, as you, towards correcting and perfecting the taſte in muſic, and towards giving to devotional praiſe its due effect upon our lives and converſation.

The cauſe of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become univerſal, and the buſineſs is ended.

That you may criticiſe with the keenneſs and candor of real maſters of muſic, and correct with the courage and conduct of irreſiſtable reformers, is all that the fondeſt friends of ſacred muſic would aſk or wiſh; and if the following Book be found but an individual's mite, towards promoting ſo noble an undertaking as that, of improving the religious praiſe of a riſing Empire, it will never become a ſubject of regret to one, who has devoted up the greater part of his life to the cultivation of Pſalmody, and who is,

With all proper Reſpects,

THE AUTHOR.

ADVERTISEMENT.

THIS Book exhibits a New Plan of printing Muſic. Four kinds of characters are uſed; and are ſituated between the ſingle bars that divide the time, in the ſame manner as if they were on lines and ſpaces; and in every inſtance, where two characters of the ſame figure occur, their ſituations mark, perfectly, the height and diſtance of their ſounds; and every purpoſe is effected without the aſſiſtance of lines.

Theſe four kinds of characters alſo, denote the four ſyllables, mi, faw, ſol, law, which are uſed in ſinging. The diamond, has the name of mi; the ſquare, of faw; the round, of ſol; and the quarter of a diamond, of law.

The letters F and G, are uſed for cliffs.

The letter R, is uſed for the repeat.

The long ſtroke of the Crotchet is thrown out of this ſyſtem, and the round part of it is the crotchet; the old crotchet, is the quaver; and the old quaver, is the ſemiquaver.

A few leſſons are marked with figures over or under the notes, which ſhow the degrees of the key.

A Book that may be obtained with little expence, and be ſuitable for learners at their firſt ſetting out, is frequently called for ; ſuch an one is the Muſical Primer, the firſt part of the Art of Singing, independent of the reſt of the work. The rules compriſed in it are explained with the utmoſt conciſeneſs and ſimplicity ; and if the learner, upon peruſing them and practizing upon the additional leſſons and tunes, finds that he is like to ſucceed as a ſinger, he may ſafely venture to purchaſe other muſic ; if not, he may relinquiſh his book and his undertaking together, without much loſs of time or money.

THE

MUSICAL PRIMER;

OR THE

FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF

PSALMODY

NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of PRACTICAL LESSONS and PLAIN TUNES;

Designed expressly for the use of LEARNERS.

BY ANDREW LAW.

PREFACE.

IN compiling the First Part of the following work, or the Musical Primer, I have endeavoured to compose an elementary system, which might open, at once, an improved pathway to the practise of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have withholden no improvements, which patient industry, aided by more than twenty years experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Musical Primer an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced. Others of equal, or superior importance appearing to require it, are more critically and copiously treated.

But it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the Reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the several parts of the Art of Singing, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, than by transcribing them into the Plan of the Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no additional burthen to him; for whatever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.—As to the Tunes intro-

duced into the Primer, they are principally of a kind, the moſt ſimple, plain and eaſy; calculated, not to entertain the accompliſhed performer, who is delighted with nothing ſhort of refined and delicate airs; but to take the bewildered learner, and conduct him along a ſmooth and gradual aſcent in his way towards the ſummit of taſte and graceful performance. And at the ſame time, will furniſh a conſiderable variety of ſolemn Church muſic.

As ſoon as learners have paid ſufficient attention to the Rules and Tunes in the Primer and are in want of other muſic, they may find a ſupply in the ſecond Part of the Work, or Chriſtian Harmony. A great part of the muſic it contains, conſiſts, not of long Pieces, but of ſhort tunes; not of nice and difficult, but of plain and eaſy performance. To a large proportion of muſic of this diſcription preference has been given; and the tunes themſelves nave been ſuited to an uncommonly great variety of metres, on purpoſe that it might the better be calculated for anſwering two very important objects, to wit, that it might be ſuitable for ſinging ſchools and all learners immediately after having uſed the Muſical Primer, and, that it might be rendered extenſively ſervicable to all Chriſtian Churches in the ſolemn exerciſes of humble devotional praiſe. The ſet Pieces and more difficult compoſitions introduced will be acceptable to Choirs of ſingers, who have arrived to more conſiderable accuracy and ſkill in performance.

The Third Part of the Work, or the Muſical Magazine, enlarges the number of favorite Pieces. It may therefore accommodate accompliſhed and well taught ſchools, as well as the curious, who are deſirous of poſſeſſing ſome of the moſt elegant and refined compoſitions, European and American.

Mean while, the whole work, collectively taken, may be uſeful to all claſſes of ſingers. To recapitulate its contents, it opens with an explanation of elementary principles. In its progreſs, it compriſes an extenſive variety of Pſalm Tunes and plain productions, proper for ſinging ſchools and the ſolemn praiſe of ſabbath devotion; and it alſo includes an interſperſion and addition of ſet pieces and Anthems, ſuitable for all ordinary and particular occaſions of public ſolemnity.

INTRODUCTORY TREATISE

ON

VOCAL MUSIC.

CHAP. I. OF MUSIC AS A SCIENCE.

THE more nice and curious ſhades of Melody and Harmony are ſo ſubtle as to elude the graſp of Rules. Theſe muſt therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of ſounds are not only remarkable and uniform, but definable. Hence, Rules are formed; and rules, rendered definite, are what properly conſtitute the ſcience, or theory of muſic. It is the buſineſs of ſcience, or theory then, to point out and illuſtrate thoſe rules, this, in the following pages, is accordingly attempted. Some of the Rules and Illuſtrations may appear difficult and perhaps unintelligible to learners; but if they ſhould not be able to underſtand them, with once reading, let them by no means be diſcouraged, for perſeverance in ſtudy and practice will render them plain and familiar.

Meanwhile, the following chapters may be of ſervice to ſuch as deſign themſelves for inſtructors, for the ſubjects are ſuch as they ought fully to underſtand, and faithfully to inculcate.

CHAP. II. OF MUSIC AS AN ART.

"SCIENCE," ſays a critical Writer, "is a ſpeculative Art, and Art a practical Science." As it is therefore the office of ſcience to furniſh Rules, ſo it is the office of Art to put them into practice. But the uſual method of teaching vocal muſic is faulty. Learners are hurried forward too rapidly. They attempt to ſing airy and difficult pieces of muſic before they have learnt to ſing thoſe that are more plain. The conſequences are ſuch as might be expected. Multitudes are diſcouraged and give up ſinging entirely; and many, who perſevere, acquire bad habits, and become, at beſt, but miſerable performers.

In reading the pupil is conducted onward, ſtep by ſtep, from the elements of his Art from his *a*, *b*, *c*, till he is able to read the moſt complicated ſentences at ſight. So ought it to be in muſic. The learner ſhould begin with the rules, which are the elements; the *a*, *b*, *c*, of his art.

From these he ought to ascend gradually. From a mere melody, or succession of sounds, in their most simple state, as the eight notes, he may venture to rise a step higher, to the plainest lessons and tunes; and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces at sight. But the eminence alluded to is highly exalted; and let no one imagine, that he shall reach its summit, without taking the necessary steps.

To administer refined and rational amusement, is only an inferior branch of the powers of music. Her principal prerogative is, to rouse and animate the passions, and in that way to influence the heart. But in order to produce this effect, music must be well performed. Ease and freedom must be studied, that stiffness and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and harmonious; and above all, that the words be distinctly and clearly spoken, that what is sung may be understood; that sound and sense, combined and reciprocally improved, may appear in their united force, and native beauty, and be capable of producing their utmost effect.

CHAP. III. OF TONING AND TUNING THE VOICE.

GOOD tones, in proper tune are indispensibly requisite in order to good music. One of the first and most important objects of the instructor should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune each voice must accord with the others. Tones are the ground work of music, and if these are rough, or otherwise faulty, good music is at an end.—To lead performers to sing in a smooth and flowing voice, is a principal duty of instructors. In this, I know, I have but repeated a proposition, the substance of which, I had before expressed; but I wish it to be more than repeated, to be remembered, and carried into practice; for of a truth, it contains a duty that is neglected by most American teachers. The tones of our singers are in general, I had almost said universally rough, hard and dissonant. In a word, our singing in general is extremely harsh; and this harshness produces its natural effects. It renders our psalmody less pleasing and less efficacious; but it does more; It vitiates our taste and gives currency to bad music. A considerable part of American music is extremely faulty. European compositions aim at variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contrary, as it were, on purpose to accommodate their music for harsh singing, have introduced the smooth and perfect chords, till their tunes are all sweet, languid and lifeless; and yet these very tunes, because they will better bear the discord of grating voices, are actually preferred, and have taken a generel run, to the great prejudice of much better music, produced even in this country, and almost to the utter exclusion of genuine European compositions. But it was the roughness, of our singing that ought to have been smoothed and polished, and not the compositions of Madan and Handel. If there is ought of roughness or discord required in music, it should arise from the composition itself, and not from the voices of the singers. These should all be sweet, graceful and flowing. But sing the sweet-chorded tunes of this country's make, in sweet toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste, and give to our music the energy and variety it requires, we must begin at the root of the evil. The cause that gives

currency to bad compoſition, and operates to deſtroy the efficacy of our pſalmody muſt be removed. The harſhneſs of our ſinging muſt be corrected. Our voices muſt be filed. Every tone muſt be rendered ſmooth, perſuaſive and melting; and when a number of voices are joined together, they muſt all have the ſame pitch, or in other words, muſt be in the moſt perfect tune. Then, nor till then, ſhall we ſing well, and be able to diſtinguiſh between compoſitions of genuine merit, and thoſe that are merely indifferent.

The accompliſhment of theſe purpoſes muſt depend in a great meaſure upon teachers. To mould the voice of their pupils into the moſt ſmooth and graceful ſounds, ought to be one of their firſt and principal objects; and every maſter who will give ſuitable attention to this ſubject, will find himſelf amply rewarded. The muſic of his ſchool will be rendered more delightful and more powerful; and he will have the double ſatisfaction of pleaſing and improving himſelf, while he gratifies and profits the public.

CHAP. IV. OF ARTICULATING AND PRONOUNCING.

WORDS and ſyllables, as far as muſic will admit, ought to be articulated and pronounced according to the true ſtandard of converſation. But in aiming at this point, care muſt be taken, not to injure the ſounds of the muſic. Syllables muſt be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or conſonants; and in dwelling upon a ſyllable between its beginning and end, the voice muſt open, ſwell and expand: And in this way, agreeable ſounds may be preſerved; whereas, without ſuch opening of the voice, flat and diſagreeable ſounds will frequently enſue. To dwell, for inſtance, upon the ſyllable cheer, implicitly adhering to the ſound of *ee*, will produce an aukward and diſagreeable tone. But in conſulting the ſounds, do not ſacrifice diſtinctneſs. By all means, let each ſyllable be articulated diſtinctly, and each word ſpoken plainly. Diſtinctneſs, however important, is an article in which almoſt all ſingers fail. They give the ſounds, but do not ſpeak the words ſo that they can be diſtinctly heard. Hence audiences diſcern the ſounds, but miſs of the words and their meaning, and vocal muſic is conſequently ſtripped of half its beauty. Diveſted of the ſentiment contained in the words, it is reduced to a level with inſtrumental performances.

In practiſing vocal muſic by note, the ſyllables, mi, faw, ſol, law, are uſed, as the vehicles of ſound. Theſe, properly pronounced, are admirably calculated for the purpoſe to which they are appropriated. They aſſiſt in forming the organs of ſpeech into poſitions, proper for making the tones open, ſoft, and ſmooth. Their true pronunciation is eaſy, the i, in mi, has its ſhort ſound, as in divinity; the o, in ſol, has its long ſound as in ſold, and the faw and law are pronounced as written.

CHAP. V. OF THE PARTS.

MELODY conſiſts of a mere ſucceſſion of ſounds, and hence it may be formed by a ſingle part, or even by a ſingle voice; but harmony admits of a combination of ſounds, and hence the expediency of introducing a number of parts to move at the ſame time. The baſs is properly conſidered as the ground work, or foundation. Correct Compoſers of modern date, for the moſt part, make uſe of treble, as the leading part, or air; and this appears moſt agreeable to the principles of harmony, which incline to aſcribe the chief Melody, or ſong to the treble; while

the tenor and counter, or ſecond treble, come in to fill up and perfect the harmory. When muſic conſiſts of four parts, that which is written loweſt is baſs; next above it, is the tenor; then the counter, or ſecond treble; and at the top, the treble. The loweſt voices of men are ſuitable for the baſs: The tenor is the eighth above, and is proper for the higheſt voices of men. An eighth above the tenor, is the treble, ſuited to the higheſt voices of women; and between the treble and tenor, is the ſecond treble, or counter, which ought to be ſung in the loweſt treble voices. The voices of women are an eighth above thoſe of men; ſo that they naturally take the pitch, and ſing an eighth higher than men. To conceive of the manner in which the ſeveral parts take the pitch and agree together, recourſe may be had to the ſcale, page 25, where it is obſervable, that the treble, counter and tenor, have the ſame cliff, and apparently take the ſame pitch; though, in fact, the treble and counter take the octave above the tenor. The baſs is an eighth below the tenor; and the upper G in the baſs, which is the next above the F cliff, has note the ſame pitch with the loweſt G in the tenor, which ſtands againſt the G cliff; ſo that G the next note above the F cliff in the baſs, and G that ſtands againſt the G cliff, being ſounded together, will give the pitch of all the parts. The G cliff is one degree higher than the F cliff; and the pitch is given from the key note, or firſt degree of the key.

Remark.—Whenever tunes are performed only in *two parts*, they ſhould be ſung in the baſs and the air or principal melody; and in ſuch caſes, the air may be ſung either in tenor or treble voices, or in both of them united.

CHAP. VI. OF THE CLIFFS.

I HAVE uſed only two cliffs; the F, or baſs cliff, and the G, or treble cliff, which anſwers alike for Treble, Counter and Tenor; The common counter cliff, I have omitted for two reaſons; firſtly, becauſe, without uſing it, every purpoſe may be anſwered as well; ſecondly, becauſe many purpoſes may be anſwered better. Having ſubſtituted the G, in lieu of the counter cliff, I have tranſpoſed the notes of the counter into octave, or eighth below; where they are ſituated as naturally, as they are when the counter cliff is uſed. Thus tranſpoſed, they are to be ſung in the treble voice, by which means the ſame effect will be produced, as though they remained in the octave above, and were ſung in the tenor voice. By tranſpoſing the notes in this manner, the poſition of the counter will be more convenient and natural. Women, who for the moſt part ſing, or at leaſt, ought to ſing the counter have frequent occaſions to ſhift into the treble. Now it is well known that counter is in fact a lower part, and requires to be performed by lower ſounds, than treble; and upon this plan of uſing the G cliff, and reducing the notes, they are at once placed, and actually meet the eye in a lower ſituation, ſo that whenever counter ſingers ſhift into the treble, and there find the notes in a higher ſtation, they will naturally be led to raiſe their voices as is required; or whenever treble ſingers ſhift into the counter, and ſee the notes in a lower ſtation, they will naturally be led to lower their voices as is likewiſe required. Another advantage of this plan ariſes from the union of the cliffs in the counter, treble and tenor; and the conſequential eaſe and facility with which each of thoſe parts may, at any time, ſhift into each other. The counter has the ſame cliff; the mi is in the ſame ſituation, and the conſequent arrangement of the notes is

the ſame as the firſt and ſecond trebles and the tenor. Hence, when no counter is uſed, or when any other occaſion requires, thoſe who commonly ſing counter, may take one of the other parts, without the trouble and perplexity of learning a different ſituation of the notes.

CHAP. VII. OF SHARPS AND FLATS.

IN every octave, or regular ſucceſſion of eight notes, aſcending or deſcending, there are five whole tones, and two half or ſemitones. In their natural order, the ſemitones are fixed between B and C, and E and F. Between mi and faw, and law and faw. For the ſake of variety it becomes neceſſary to ſhift the order of the ſemitones. This is done by means of flats and ſharps. Theſe placed at the beginning of a tune, ſerve to regulate the mi, and remove the ſemitones from letter to letter into any part of the octave. Sharps and flats, that occur at the beginning of a tune, continue to operate till it cloſes, unleſs counteracted by the occurrence of other flats, ſharps or naturals. Flats, at the beginning of tunes, ſink all the notes upon their letters, half a tone, and ſharps raiſe them half a tone. By this means, the keys of tunes may be tranſpoſed from letter to letter, and the air ſtill preſerved; and thus it is, that the ſmitones are removed at pleaſure, and made ſubſervient to the purpoſes of convenience and variety.

CHAP. VIII. OF KEYS.

A KEY in Muſic comprehends an octave, or ſeven degrees of ſound, together with the eighth, which is the ſame degree of the key, as the firſt. Though it be controverted that every eighth is the ſame ſound, as Philoſophers have ſuppoſed; yet upon the principles of keys, every eighth is, in a qualified ſenſe, the ſame; that is, the gradation of tones and ſemitones, is the ſame in every octave; and the eighth degree of the ſecond octave, is the firſt degree of the third octave. Theſe degrees conſiſt of tones and ſemitones; and theſe tones and ſemitones have a fixed order, which is calculated from the key note aſcending. The key note, which is the laſt note of the baſs, is the firſt degree of the key, the next note above it, is the ſecond degree &c.

By the ſcale of keys it is perceptible, that in the octave there are two ſemitones, which are between B and C, and E and F; and that all the other degrees are whole tones. It is alſo evident, that in the ſharp key, the ſmitones are between the third and fourth, and ſeventh and eighth degrees of the key; and that in the flat key, they are between the ſecond and third, and fifth and ſixth degrees of the key.

There are only two keys in muſic, the ſharp, or major key, and the flat, or minor key. All other keys, are nothing more than the tranſpoſition of theſe original keys, by taking a different letter, or note for the key note, or firſt degree of the key. Whatever letter be taken for the firſt degree of the key, all the other letters in the octave muſt be made to agree with the ſcale; therefore, ſharps and flats muſt be added, whenever they are neceſſary for that purpoſe. The different order of tones and ſemitones aſcending from the key note, or firſt degree of the key, conſtitutes the difference between the ſharp and flat keys.

To know whether the air of muſic be cheerful or mournful, we muſt advert to the keys. The third, ſixth and ſeventh ſound, or degre of the key is greater in the ſharp than in the flat key. In the ſcale of keys, this remark is viſibly illuſtrated. But the air of muſic depends principally upon the third degree of the key, or third note above the key note. If that be a ſharp third, conſiſting of two whole tones, nature has affixed to the muſic an animating cheerful turn, proper for Pſalms and Hymns of praiſe and adoration; but if it be a flat third, conſiſting of a tone and a ſemitone, nature has given to the muſic a plaintive turn, proper for Pſalms and Hymns of lamentation and petition.

In the ſcale of the ſharp, or major key, from the key note aſcending, there are two whole tones, a ſemitone, three whole tones and a ſemitone. That is, from the key note, or firſt degree of the key to the ſecond degree, is a tone; from the ſecond to the third, a tone; from the third to the fourth, a ſemitone; from the fourth to the fifth, a tone; from the fifth to the ſixth, a tone; from the ſixth to the ſeventh, a tone; and from the ſeventh to the eighth, a ſemitone. For inſtance, if C be fixed for the key note, or firſt degree of the key; the tones and ſemitones will fall in the order of the ſcale, without the addition of either ſharp or flat. Thus from C to D, is a tone; from D to E, a tone; from E to F, a ſemitone; from F to G, a tone; from G to A, a tone; from A to B, a tone; from B to C, a ſemitone. If G be choſen for the key note, or firſt degree of the key, one ſharp on F will be neceſſary to bring the order of tones and ſemitones into a conformity with the ſcale. Thus, from G to A, is a tone; from A to B, a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone; from E to F ſharp, a tone; from F ſharp to G, a ſemitone. The ſharp key of D, will require two ſharps, one on F, and the other on C; that of A, three ſharps; that of E, four ſharps; that of B, five ſharps. The ſharp key of F, will require one flat, on B; that of B flat, two flats; that of E flat, three flats; that of A flat, four flats.

In the ſcale of the flat, or minor key, it is evident, that from the key note, or firſt degree of the key aſcending, the order is, one whole tone, a ſemitone, two whole tones, a ſemitone, and two whole tones. That is, from the firſt degree to the ſound, is a tone; from the ſecond to the third, a ſemitone; from the third to the fourth, a tone; from the fourth to the fifth, a tone; from the fifth to the ſixth, a ſemitone; from the ſixth to the ſeventh a tone; from the ſeventh to the eighth, a tone,* For inſtance, if A be the key note, or firſt degree of the key; the tones and ſemitones will correſpond with the ſcale, without either ſharp or flat. Thus, from A to B, is a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone; from E to F, a ſemitone; from F to G, a tone; from G to A, a tone. If E be the key note, one ſharp on F will be neceſſary. Thus, from E to F ſharp, a tone; from F ſharp to G, a ſemitone; from G to A, a tone; from A to B, a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone. The flat key of B will repuire two ſharps; that of F ſharp, three ſharps; that of C ſharp, four ſharps; that of G ſharp, five ſharps. The flat key of D will require one flat; that of G, two flats; that of C, three flats; that of F, four flats.

* The ſeventh degree of flat keys is made ſharp, not by a ſharp ſet at the beginning of the tune, next to the cliff; but by the addition of ſharps before the particular notes as they occur in the tune, upon that letter which is the ſeventh degree of the key, and the note that follows it aſcends one degree; but when the following note deſcends, the ſharp is generally omitted. The ſixth degree is ſometimes ſharped in aſcending.

The rules to find the mi, are founded upon the ſcale of the keys. The mi is the ſeventh degree of the ſharp key, and the ſecond degree of the flat key.

CHAP. IX. OF ACCENT.

A greater ſtreſs of voice upon any particular part of the bar is what is called Accent. Singers in performing ſingle common and triple time, ſhould be careful to accent only that part of the bar, which is marked by the firſt beat; and in performing double common time they ſhould place a full accent upon that part of the bar, which is marked by the firſt beat, and only a half accent upon that part, which is marked by the third beat. As to the place of the accent, it never varies; but it is not ſo with its quantity. If an important word fall into the accented part of the bar, the accent ſhould be forcibly marked, and more feebly, when the accented part of the bar happens to be filled by an unimportant word. Upon the whole however, the accent in muſic is not very doubtful, nor difficult to be acquired. A proper and graceful accent is one great beauty of ſinging, and we ſhall ſee how neceſſary and reaſonable it is, that every inſtructor be thoroughly acquainted with ſuch proper and graceful accent, and be able to inculcate it both by precept and example.

CHAP. X. OF THE SWELL.

THE ſwell is in one ſenſe applicable to all muſic. There is ſomething of it upon every note, or ſyllable that is ſung. In quantity it is in degree proportioned to the length of the note, and is formed by increaſing the ſound to the middle of the note, and decreaſing it to the cloſe. Thus defined, the ſwell belongs to all muſic; but in its more appropriate acceptation it is numbered among the moſt refined and delicate beauties of muſic. In this ſenſe it is never uſed unleſs the ſentiment be very emphatical, and the ſound intended to expreſs ſuch ſentiment in a manner at once ſtriking and affecting. When the ſwell is uſed in caſes of this nature, it in quantity always exceeds the ordinary ſwell, which is above defined, and is ſometimes different in other reſpects. In the general way, it reſembles the common ſwell, except in degree; and in performing the voice ſhould gradually increaſe from ſoft to loud, and then decreaſe to ſoft again. Sometimes, however, the voice when ſwelled to the full, ſhould break off abruptly and leave the note; and at other times, a full, loud voice ſhould ſtrike ſuddenly upon the note, and then decreaſe to its cloſe.

CHAP. XI. OF SOFT AND LOUD.

SOFTNESS and loudneſs are to muſic what light and ſhade are to painting. While the voice is very ſoft and ſmall, the ſentiments expreſſed, are wrapt in deep ſhade, and ſeen at a diſtance; but when the muſic increaſes in loudneſs to the extent of the human voice, the ſentiments are ſeen haſtening from the ſhade, and advancing into a glare of light; and when ſoft ſinging again ſucceeds, they again retire, and diſcover themſelves beneath the dim and diſtant ſhades. To ſing, ſometimes loud, at others ſoft, as the ſentiments require, is indeed a principal beauty of ſinging. By this means objects appear in the blaze of day, in the ſhade, or in the twilight, at the performer's bidding; while to the muſic is added, variety and richneſs of expreſſion, and often times a more than double effect.

In a theory the particular directions when to ſing loud, and when to ſing ſoft, cannot be given. Theſe depending on the muſic, the words, and the occaſion, muſt be left to the judgment and diſcretion of teachers and choriſters. In the different ſtages of the ſame piece of muſic, the quantity of ſound ſhould frequently be different; and as often as the compoſition is ſung to new words, the ſoft and loud ſhould be made to correſpond. All the common plain tunes that are in daily uſe, ought in a ſpecial manner to be varied in loudneſs and ſoftneſs, according to the ſenſe of the pſalms and hymns in which they are ſung. By this means, a ſingle tune, at different times may be made to appear like a different tune, and that tedious and diſguſtful ſameneſs, ſo much, and ſo reaſonably complained of in our church muſic, may in a great meaſure be removed. Thus may pſalmody be made to aſſume a more extenſive variety; and the mind, charmed and elevated with the improvement, be more highly exalted in the ſublime exerciſes of devotion.

CHAP. XII. OF PREPARATIVE OR LEANING NOTES.

THE Preparative are thoſe little notes that are ſprinkled here and there among the common notes of the tune. Theſe are notes of embelliſhment. They add nothing to the time of the bar in which they are uſed, for whatever time be occupied by theſe notes, ſo much muſt be taken from the notes they embelliſh, that the whole time of the bar be not augmented. Theſe leaning, or preparitive notes, if rightly ſung, give to the air a turn, that is exquiſitively delicate. They are uſed for ſeveral purpoſes. In ſlow movements they ſoften and ſmooth the effect of certain diſtances. In bold and energetic movements, a chain of theſe notes ſerve to link the greater intervals, and form an eaſy paſſage from a preceding to a ſucceeding ſound, and afford full ſcope for the diſplay of flexibility of voice. They are frequently uſed as principal notes, and are to be dwelt upon a little longer than the notes with which they are connected; and by thus dwelling upon a note of any chord, they retard the completion of the ſubſequent harmony. The manner of paſſing from the preparative to the other note is peculiarly expreſſive, and not communicable except by example.

CHAP. XIII. OF TIME.

TIME in muſic is originally of two kinds, Common and Triple. Theſe are diſtinguiſhed from each other by the different diviſions of the bar into its primary or principal parts. Whenever the bar is in the very firſt inſtance, divided into an even number of parts, the muſic is in common time; but if divided into an uneven number of parts, the muſic is in triple time. In triple time, the bar is always divided into three parts, and marked by three beats. In common time it is ſometimes divided into four parts, and marked by four beats; * but more generally into two parts only, and marked by two beats. Hence there is one ſpecies of common time, where the bar is divided into two parts, marked

* In ſinging this kind of common time ordinary performers do not perceptibly diſtinguiſh between the whole and the half accent; and unleſs this be done, the time itſelf might as well be reſolved into the other kind of common time by dividing each bar into two, and meaſuring them by two beats inſtead of four. But as accurate performers diſtinguiſh between the accents, I have choſen to retain this kind of time, as differing from common time with a ſingle accent.

by two beats ; and another ſpecies where the bar is divided into four parts, marked by four beats. The former by way of diſtinction may be called common, or ſingle common, and the latter, double common time.

But the different kinds of time muſt be further conſidered ; for both Common and Triple time may be either ſimple or compound. Simple and compound time are diſtinguiſhed not by the primary diviſion of the bar into beats, but by the ſubdiviſions of thoſe beats or parts into their ſtill leſs parts. For inſtance, in ſingle common and triple time, when they are ſimple, each beat or part is repreſented by a minim, and this is ſubdivided into two crochets, or four quavers. But if the time be compound, each of the beats or parts, is repreſented by a pointed minim, which is ſubdivided into three crochets, or ſix quavers. Compound time may be derived from ſimple merely by dividing the beat into three parts inſtead of two. Inſtances of this kind are very common. The minim in ſimple time is frequently divided into three crochets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. † in this way one or more parts of the choir is often moving in compound time, while the others are moving in ſimple. The compound of triple and double common time are not uſed in pſalmody ; they are therefore omitted in the ſcale of rules.

CHAP. XIV. OF MODES.

NOTHING can exceed the ſimplicity of the modes of time. They depend wholly upon the movement of the muſic. As long as that moves uniformly faſt or ſlow, the mode continues the ſame ; but if the muſic either quicken or ſlacken its movement, the mode changes. If one tune be ſung faſt and another ſlow, they belong to different modes ; and even the ſame tune, if it be ſung at one time faſt, and at another ſlow, belongs firſt to one mode, and then to another. For the quickneſs or the ſlowneſs of the muſic is the only diſtinction between the modes. In the ſcale I have diſtinguiſhed modes to the number of ſeven. Theſe belong alike to each kind of time, and are known, as occaſion requires, by placing the name of the mode over the muſic, where the movement begins. To mark the identical time, affixed in the diſtinction of the modes, is not ſo neceſſary, as to make the proportional and proper difference between the ſeveral modes. Does it become a queſtion what it is, that regulates the quickneſs and ſlowneſs of muſic ? I anſwer, it is the air and the words. Governed by theſe, the compoſer will not miſtake in the choice of his mode ; and when muſic is ſung to the words ſet to it, performers need only follow the given directions ; but when it is extended to other words, performers ought frequently to alter the mode for the ſake of accommodating it to the words. This ought eſpecially to be done with the common plain tunes, when ſung in different pſalms and hymns.

CHAP. XV. OF TIME AND MODE, the Topics of the two laſt Chapters, critically reviewed.

IN the following ſyſtem of rules the various kinds of time and the modes in muſic are diſtinguiſhed in a different manner from what is uſual. A general view of the plan, that I have adopted, has been given in the courſe of the preceding obſervations ; and had there been nothing of novelty in it, a general view would have been ſufficient ; but as it differs from the common method of explaining the modes and times, I ſhall

† See the piece of Muſic called Baltimore.

here bestow upon it some further remarks. The object of these remarks will be to discover, how far the proposed plan of time and mode is an improvement upon that, which is commonly received.

In order to determine this point, let us compare the two plans together; and let the contrast decide, to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that, which at present obtains, and I am fully aware that numerous arguments in support of a thing are apt to be drawn from that source. Whatever has been long and extensively established, frequently becomes sacred and inviolable; and if nothing were made respectable in this way but truth and virtue, it certianly would afford us a most pleasing consideration. But the misfortune is, that while use and time confer a sanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are supported with almost equal zeal and perseverance.

The present age however affords greater exceptions to these remarks, than are to be met with in any former period. Instead of implicitly adhearing to old modes and tenets, Mankind begin to think it worth while to examine for themselves. And as this sentiment prevails, they will be more and more astonished with new discoveries of faults and follies, which have been sanctioned by extensive, or immemorial usage. We are not however to presume upon a period, when the people will utterly lose sight of their attachment to forms and opinions that are rendered sacred by time and numbers; for the arguments on which such forms and opinions rest, are not easy to be shaken. Indeed there is nothing that will justify turning aside from the old way, unless it be, to walk in a new one, which is decidedly better. Utility is therefore the only plea, that can justify innovations upon principles and practices of long standing, or extensive acceptation; and it is wholly upon this plea, that I have in this book presented the public with something, that is different from what is commonly received upon the various kinds of time and mode.

The end to be answered in music by the different kinds of time and mode, or movement, is variety. Were it possible then, to establish a plan so contrived, as to admit the greatest variety, preserving at the same time a perfect simplicity, alterations and improvements would instantly be at an end; because such a plan would be complete. Of course that system, which approaches nearest towards uniting variety and simplicity, must unquestionably be the best system; and I believe it will be found upon examination, that the plan, I have adopted, for ascertaining and defining the different kinds of time and the modes, possesses greater veriety, and far greater simplicity, than the one, that is now in common use.

In examining these points, I shall consider only those kinds of time that are used in psalmody; to wit, single and double common time, triple time and compound common time. In regard to other divisions of time, which are never used, except in instrumental music, it will be sufficient to remark, that they naturally fall into the same plan, and are explained upon the same principles with those, that are here considered. Upon examination it will appear, that the proposed plan is the superior in point of variety; for it distinguishes the modes or movements merely by the quickness or slowness, with which the music is performed. And upon this plan of considering the modes they may be extended to any indefinite number, without destroying simplicity in the least degree. But supposing them to be extended only to seven, as is done in the scale, and allowing this number to each of the four kinds of time, and the aggregate number of distinct modes is twenty eight; whereas, upon the common plan of defining them, the aggregate number is only eleven; two in single and two in double common time; in triple time four, and in compound common time three. And even these are distinguished in a manner much less simple and natural than in the plan proposed; for they depend, sometimes upon the quickness or slowness of the music, and sometimes upon the different measures of the bar; while upon

the propoſed plan they uniformly depend upon the quickneſs or flowneſs of the muſic, the only natural mark of diſtinction between the modes.

Such is the comparitive ſtate of the common and propoſed plans in regard to the article of variety. Let us proceed a little further and contraſt them upon the article of ſimplicity.

The propoſed plan will be found to have the advantage in point of ſimplicity; firſt becauſe it has not ſo many different meaſures for the bar; and ſecondly, becauſe it has not ſo many diviſions of notes by the beats. For it may be obſerved from the following illuſtration, that the propoſed plan reduces the different meaſures of the bar, from nine to four; and the different diviſions of the notes by the beats from ſeven, to two.

Upon the plan propoſed there are no more than four meaſures for the bar; one for ſingle common, one for double common, one for compound common, and one for triple time. Every mode, that ariſes from the ſame kind of time, always retains the ſame meaſure note. But upon the common plan the bar has no leſs than nine different meaſures; two in common, four in triple, and three in compound time. But why this introduction of different meaſure notes into the ſame kind of time? Certainly it cannot be neceſſary for the ſake of diſtinguiſhing the modes; for theſe with a ſingle meaſure note may be completely defined merely by making them depend on the quickneſs or flowneſs of the muſic. To uſe a plurality of meaſure notes on account of the modes, as is commonly done, muſt therefore be needleſs; but when contemplated in another point of light, it is not only needleſs, but injurious; for it muſt inevitably deſtroy the ſimplicity of the ſyſtem, and render the buſineſs of the learner much more intricate and laborious. The intricacy ariſing from this ſource is in a great meaſure removed upon the plan propoſed; for it gives to each kind of time only the ſingle meaſure for the bar.

The ſuperior ſimplicity of the propoſed plan is equally remarkable in its diviſion of the notes by the beats. All the diviſions, that it makes, amount only to two; one for ſingle common, double common, and triple time, and one for compound common time.

In ſingle common, double common, and triple time, the minim is always ſung to one beat. In compound time to two thirds of a beat. But in the common way of explaining time and mode, there are ſeven diviſions of notes by the beats. Let us make the contraſt a litile more familiar by a ſingle example. Upon the plan propoſed, the quaver is always ſung either to a quarter or a ſixth part of a beat, and the other notes in like proportion; but upon the common plan the quaver is ſo variouſly divided by the beat, that it muſt be ſung, according as it is uſed in different places, to the time of two beats, one beat, half a beat, a quarter of a beat, two thirds of a beat, one third of a beat, or a ſixth part of a beat. And in the ſame proportion in regard to their beats, muſt the reſt of the notes be varied. But does not this extenſive diviſion of the notes by the beats open to us another ſource of intricacy in the common plan? and may not this intricacy be principally avoided by introducing the plan, that I have adopted?

I have ventured to revive and introduce the Breve as the Meaſure note of Double Common Time. It may not therefore be unworhy of remark, that the ſame notes will uniformly be marked by the ſame number of beats, in the three kinds of time principally uſed in pſalmody; to wit, in Single Common, Double Common, and Triple Time. In all theſe, the breve, whenever it occurs, will be marked by four beats, the ſemibreve by two beats, the minim by one beat, the crochet by one half of a beat, the quaver by one fourth of a beat, &c. Hence too, the kind of time the ſinger is performing will all along be obvious from the ſlighteſt glance at the bar; for, if the bar, for inſtance, be filled by a breve, two ſemibreves, four minims, or their quantities, he will perceive it is Double Common Time, and muſt be marked with four beats; if the

bar be filled by a ſemibreve, two minims, or their quantities, he will know it is ſingle common time, and muſt be marked with two beats; if the bar be filled with a pointed ſemibreve, three minims or their quantities, he will be reminded that it is Triple Time, and is to be marked with three beats; and if the bar be filled with two pointed minims, ſix crochets or their quantities, he muſt ſee it is Compound Time.

The number of muſical characters need not be increaſed by this revival of the breve. The Demiſemiquaver may be expunged from the ſcale, and the ſhorteſt notes uſed in muſic, upon the propoſed plan of writing it, may be as perfectly expreſſed by the ſemiquaver, as in the ordinary way by the demiſemiquaver.

It reſults then, that there need be only four meaſures for the Bar, one for each of the kinds of time required, to wit, Single Common, Double Common, Triple and Compound Common Time; and no more than two diviſions of the notes by the beats, one for the three former, and one for the latter of theſe times.

To all theſe conſiderations it might be added, that upon the propoſed plan, muſic would be more eaſily written, and printed, than at preſent; for it would be more generally expreſſed by plain and open notes, ſuch as ſemibreves and minims. But enough has been ſaid. The view that has been taken of the propoſed plan is already comprehenſive. In contraſt with that, which at preſent obtains, it appears to be ſuperior both in variety and in ſimplicity. In variety, for it introduces a more natural, definite and extenſive diviſion of modes. In ſimplicity, for it requires fewer meaſures for the bar, and fewer diviſions of the notes by the beats. By means of its variety, additional diverſity and expreſſion may be introduced into muſic, without embarraſſing the performer; while the compoſer may give more preciſe directions, how ſlow, or how faſt, he would have his muſic ſung; and by means of its ſimplicity, much, very much, of the intricacy of the eſtabliſhed ſyſtem is removed, and the buſineſs of the learner rendered more plain and eaſy. The arguments then, by which the propoſed plan is recommended, are its variety and ſimplicity. Theſe are clear, determinate and important. As to the objections againſt the plan, I know of none that are weighty, unleſs perhaps it be this, that it is not now in uſe. But this objection cannot be deciſive; for the ſame mode of reaſoning, that would lead us to reject one eſſential improvement becauſe of its novelty, would, if purſued, extend to the excluſion of improvements of every kind, and add to an eſtabliſhment of error the aggravations of deſpair. I would not however be underſtood to advocate the plan, that I have adopted, as a perfect one. Time may diſcover, and correct imperfections, not at preſent foreſeen. Long reflection has, however, convinced me, that in its preſent ſtate it may be introduced into practice, and become a real improvement in the Art of Muſic. But I am willing to ſubmit it to inſpection, without ſo much as wiſhing it to meet the approbation of the public, any further, than it will bear a critical examination.

CHAP. XVI. A VIEW of the new PLAN of printing MUSIC, and of the new METHOD of teaching the ART of SINGING.

THIS Book exhibits a Plan and Method which are different from any that have yet appeared.

The principal Objects of this Plan and of this Method are to leſſen the burden of the learner; to facilitate the performance, or practice of Muſic; and to promote a general improvement in the praiſes of our God and Redeemer.

Muſic, printed without the lines, is more ſimple than it can be on lines and ſpaces ; becauſe the lines and ſpaces increaſe the number of the parts, which compoſe the characters, and render them more indiſtinct, and more difficult to be retained in the memory.

Three of the muſical characters are made more ſimple by rejecting the long ſtroke of the crotchet, which is one half of the character ; by this means the parts of the quaver are diminiſhed one third ; and the ſemiquaver one fourth.

The cliffs, F and G, and the repeat, R, are characters uſed in reading and are familiar to every one ; theſe are uſed inſtead of thoſe, which are unknown, till learned as muſical characters.

The four kinds of characters denote the four ſinging ſyllables ; and the learner will immediately name the notes with great facility, and will read them with equal eaſe in every part, and in all the different changes of the keys.

But theſe are by no means the greateſt advantages, derived from the plan, and method of teaching by theſe characters.

The muſic is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or firſt degree of the key. The common chord taken upon the key note conſiſts of the firſt, third and fifth degrees of the key. Leſſons of the degrees of the key, and of the common chords are given in the ſyſtem of the Rules.

There are only two keys in muſic, the ſharp, or major key ; and the flat, or minor key. There are alſo only two common chords taken upon the key note ; one for the ſharp key, and one for the flat key ; and theſe chords differ only in the third degree, which is half a tone higher in the ſharp, than in the flat key.

Theſe keys and common chords have their particular characters for each degree, which are fixed invariably ; and whenever the key be ſhifted, from one letter to another, the characters and the common chord will ſhift with the key ; and retain, from the key note, the ſame order of characters, of names, and of arrangement of tones and ſemitones.

This ſimilarity of the characters, of the names of the notes, and of the order of tones and ſemitones, in every part of the muſic, and in all the different changes of the keys, render the baſineſs of the learner very ſimple and eaſy ; and will greatly diminiſh the expences of tuition and the conſumption of time neceſſarily employed in learning the Art. By this method children will ſoon learn to read muſic as eaſily as they read other books.

Another advantage ariſing from it is, that thoſe who practiſe upon this ſyſtem will perform with greater facility, and be able to ſing any part that is within the compaſs of their voices.

Is it not rational to ſuppoſe, that great advantages may be derived from the introduction of this plan ?

Upon this plan and method the knowledge of the Art will be eaſily obtained; muſic will be read in a ſhort time with great facility ; and the performance of it will be ready and familiar. The natural conſequence of this will be, that the cultivation of the art will become more general ; and the practice of it will be rendered more pleaſing and entertaining.

It is ſincerely and ardently wiſhed, that the introduction of it may be of public utility ; that our Pſalmody may be improved by it ; and that our devout acts of praiſe may become more delightful to the people of God, and more pleaſing in the ſight of Him, Who is the proper object of all worſhip, adoration and praiſe.

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N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. shows that the tune is long metre; C. common metre; S. short metre; and P. particular metre.

SCALE OF RULES.

Treble, Counter and Tenor. EIGHT NOTES. Order of the Notes.

G fifth ſpace
F fifth line
E fourth ſpace
D fourth line
C third ſpace
B third line
A ſecond ſpace
G ſecond line
F firſt ſpace
E firſt line

fol
faw
law
fol
faw
mi
law
fol

G

mi
law
fol
faw
law
fol
faw
mi

Ascending

mi
law
fol
faw
mi

Descending

Four kinds of characters, to wit, ◇ □ ○ ◺. The diamond is mi; the ſquare is faw; the round is ſol; and the quarter of a diamond is law.

Baſs.

B fifth ſpace
A fifth line
G fourth ſpace
F fourth line
E third ſpace
D third line
C ſecond ſpace
B [illegible]

F

fol
faw
law
fol
faw
mi
law
fol

mi
law
fol
faw
law
fol
faw
mi

Ascending

mi
law
fol
faw
mi

Descending

Characters.	Explanations.	Examples.
Brace	Shows how many parts are ſung together.	G F

Cliff G Is uſed in Treble, Counter and Tenor.

Cliff F Is uſed in Baſs only.

Cloſe Shows the end of the Tune.

Notes or marks of ſounds.

	mi	faw	ſol	law
Breves				
Semibreves				
Minims				
Crotchets				
Quavers				
Semiquavers				

Reſts or marks of ſilence.

Breve Reſt

Semibreve

Minim

Crotchet

Quaver

Proportion of the Notes.

One Breve is

Two Semibreves.

Four Minims.

Eight Crotchets.

Sixteen Quavers.

Thirty-two Semiquavers.

The Reſts have the ſame proportion, except the ſemibreve, which fills a bar in Triple time.

Dot , at the right hand of a note, adds to it half its length

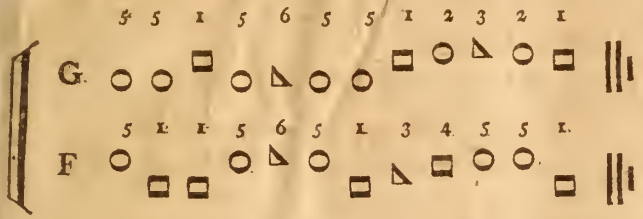
Figure 3 ſhows that each of the three notes is one third of a beat

Single bar | divides the time according to the meaſure note

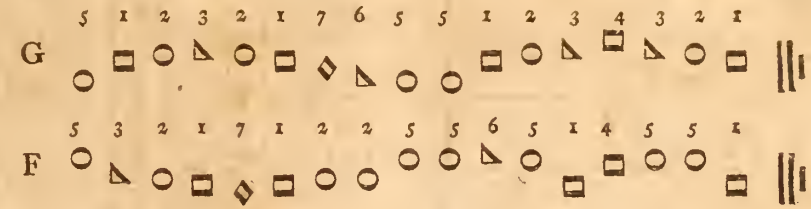
common metre;

LESSON V.

The figures ſhow the degrees of the Key.

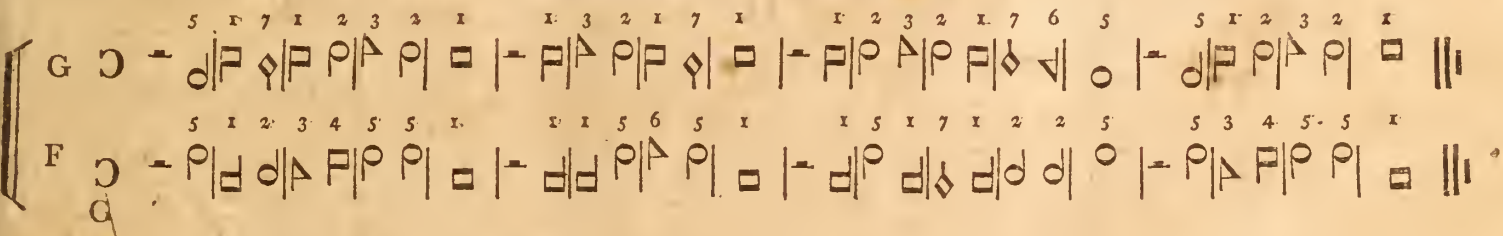


LESSON VI.

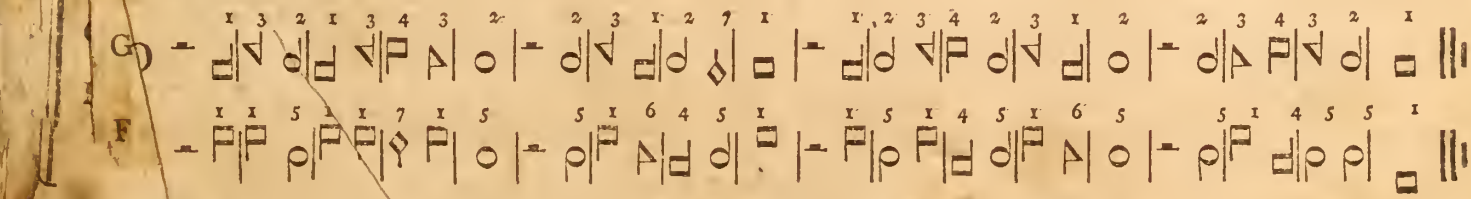


LESSON VII.

Two beats in a bar, one down and one up.



LESSON VIII.



SCALE OF SHARP KEYS.

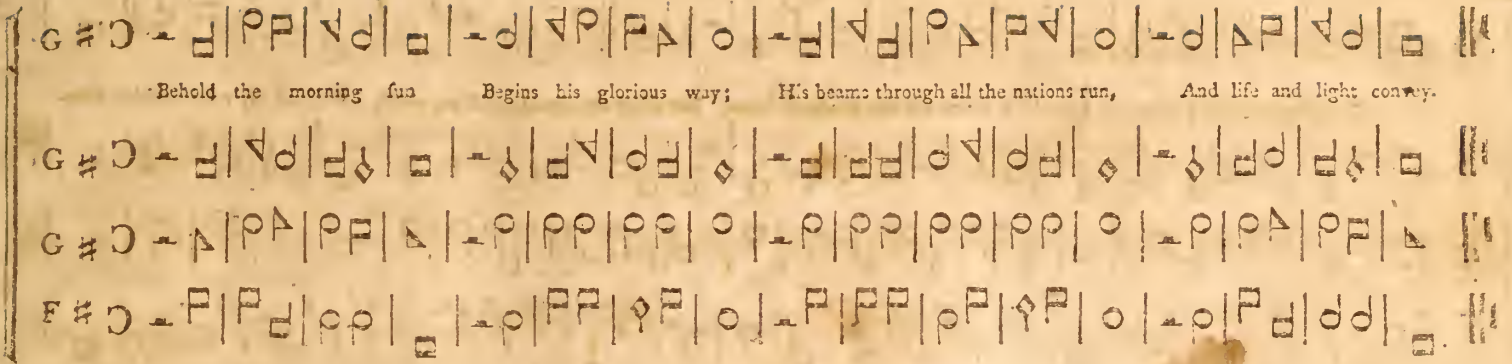
D. Sharp key of C.	Of G.	Of D. eighth	Of F.
C eighth degree		♯ ſeventh	
B ſeventh degree		ſixth	
A ſixth degree		fifth	♭
G fifth degree	eighth	fourth	
F fourth degree	♯ ſeventh	third	
E third degree	ſixth	ſecond	eighth
D ſecond degree	fifth	firſt	ſeventh
C firſt degree	fourth	♯	ſixth
B	third		fifth
A	ſecond		♭ fourth
G	firſt		third
F	♯		ſecond
			firſt

SCALE OF FLAT KEYS.

B. Flat key of A.	Of E.	Of D.	Of G.
A eighth degree		♭	
G ſeventh degree			eighth
F ſixth degree	♯		ſeventh
E fifth degree	eighth		♭ ſixth
D fourth degree	ſeventh	eighth	fifth
C third degree	ſixth	ſeventh	fourth
B ſecond degree	fifth	♭ ſixth	third
A firſt degree	fourth	fifth	ſec
G	third	fourth	fi
F	♯ ſecond	third	
E	firſt	ſecond	
D		firſt	

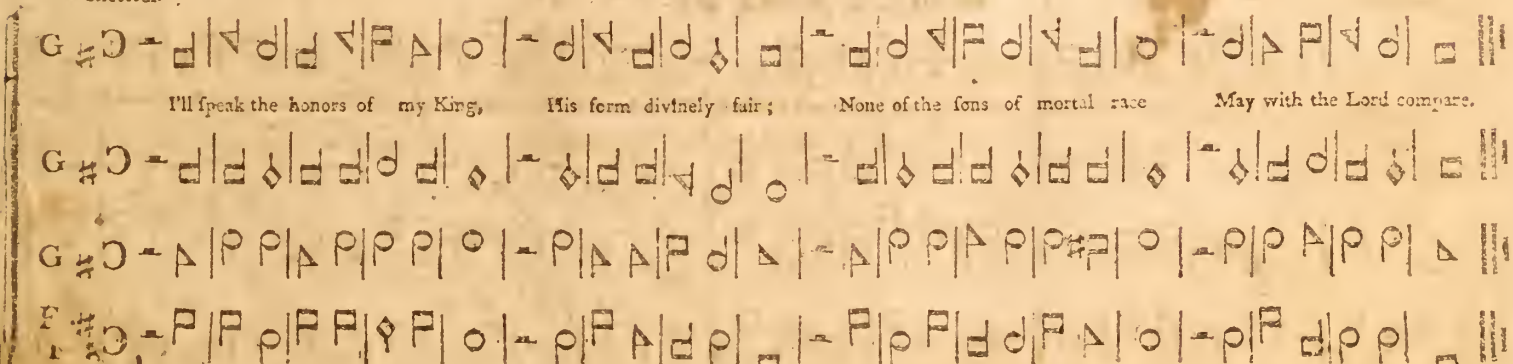
Cheerful.

AMERICA. No. 1.



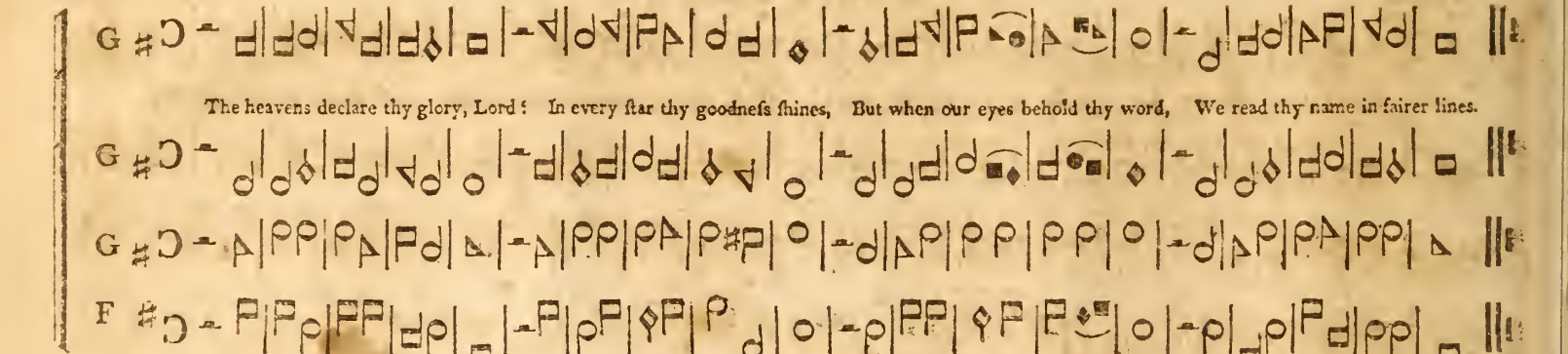
Cheerful.

CHESTERFIELD. No. 2.



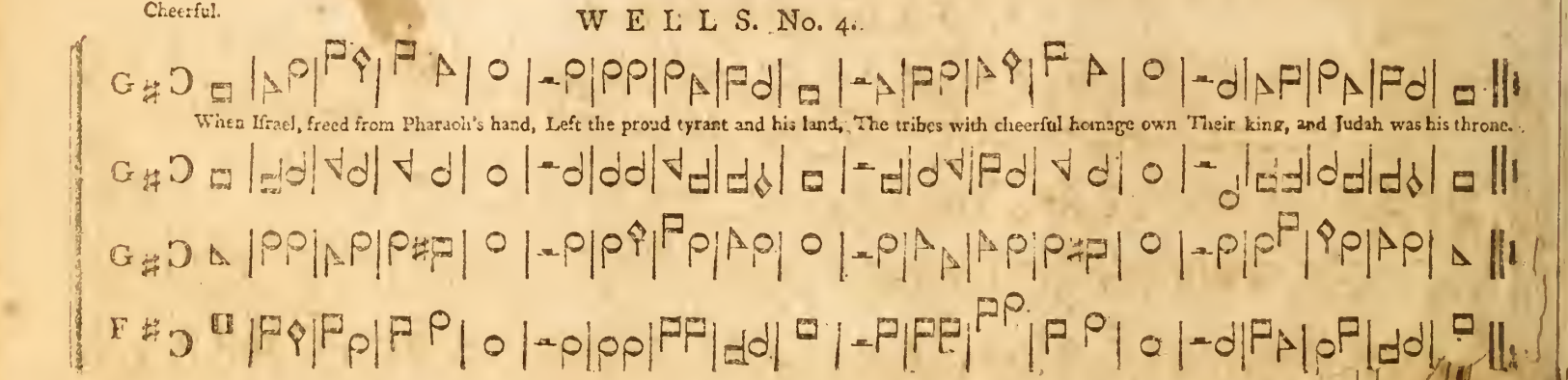
Moderate.

DEERFIELD. No. 3.



Cheerful.

WELLS. No. 4.

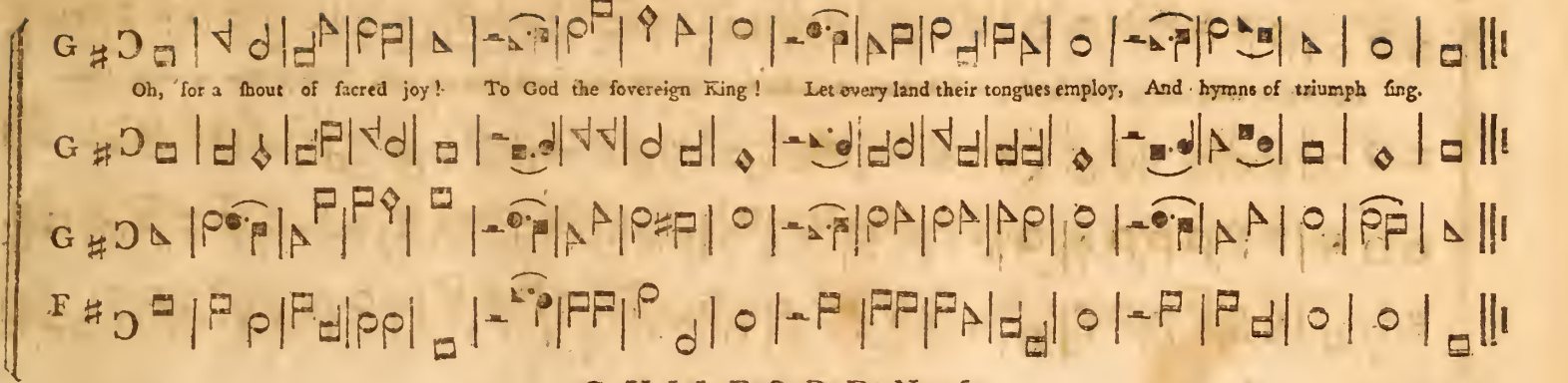


first

metre;

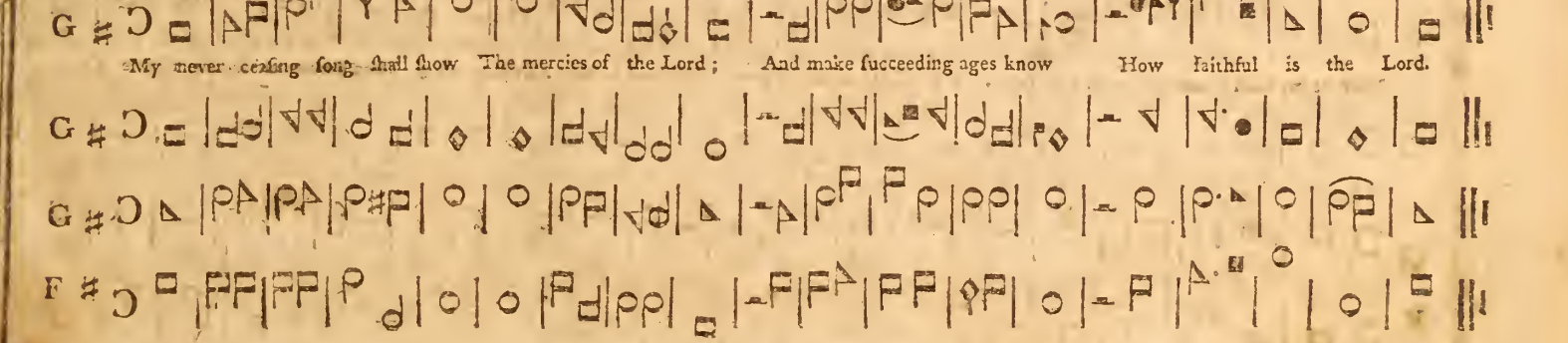
Cheerful.

MILAN. No. 5.



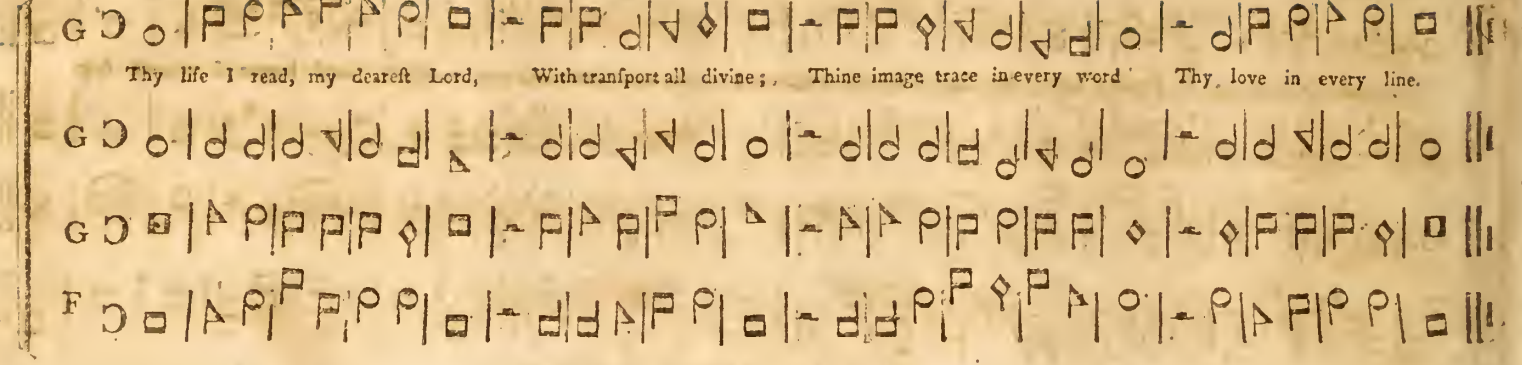
Cheerful.

GUILFORD. No. 6.



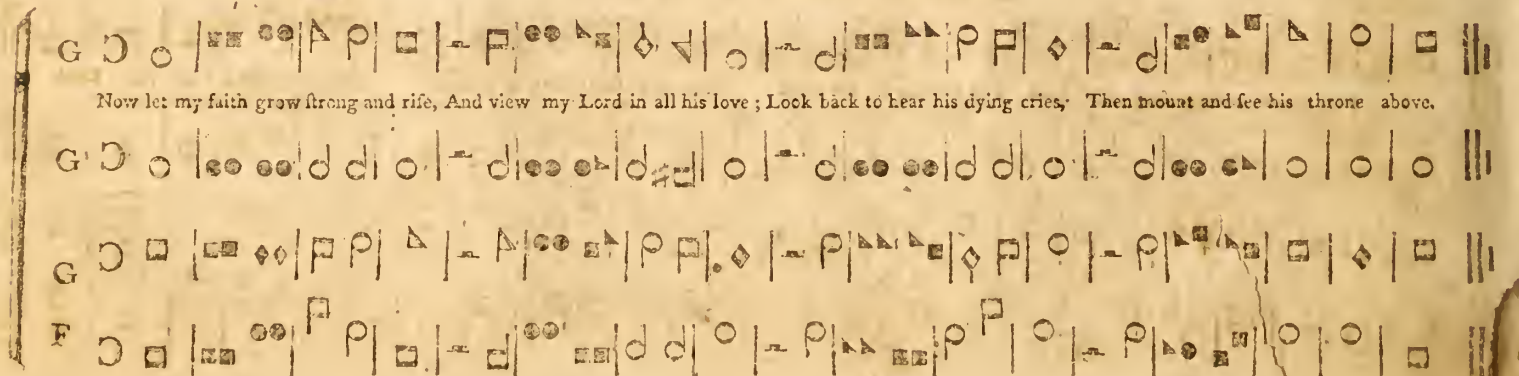
Moderate.

MIDDLEBURY. No. 7.



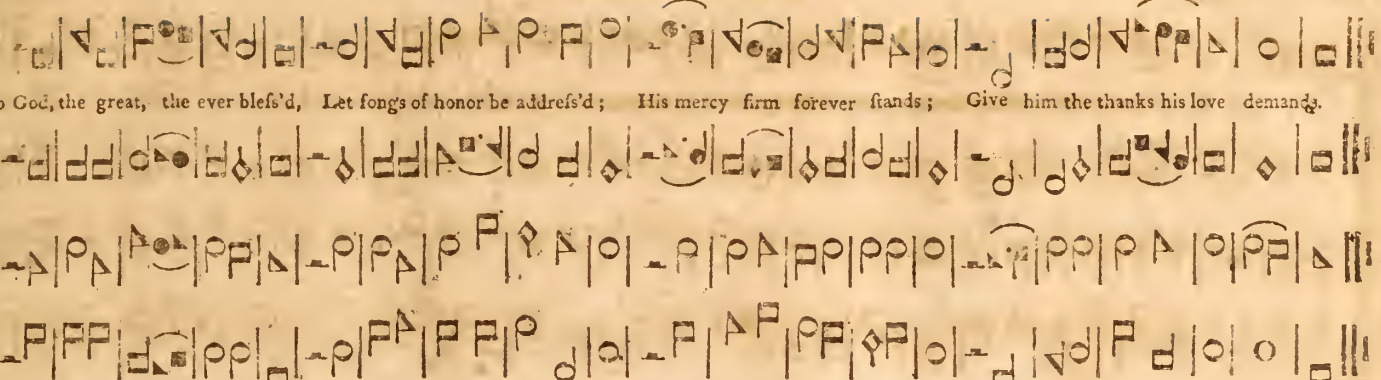
Moderate.

OXFORD. No. 8.



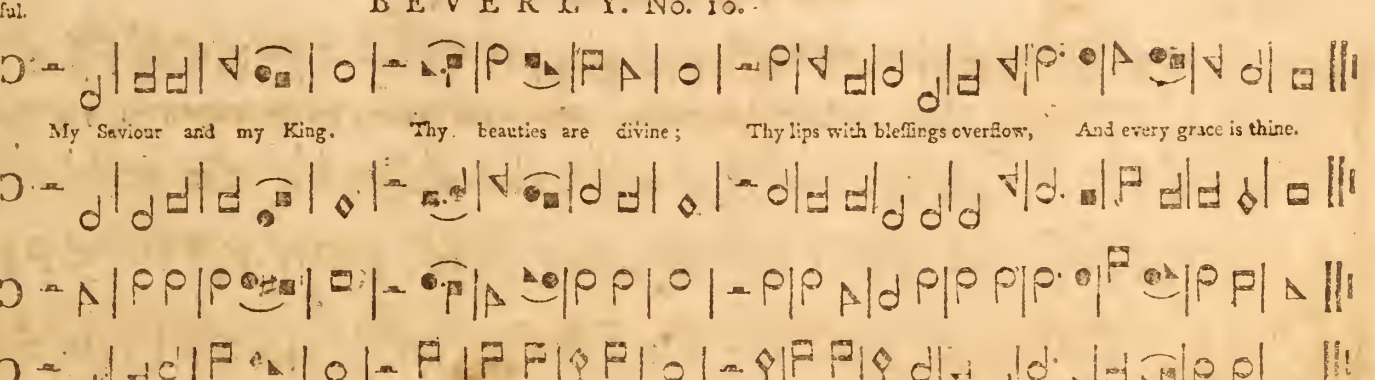
Cheerful.

CARLISLE. No. 9.

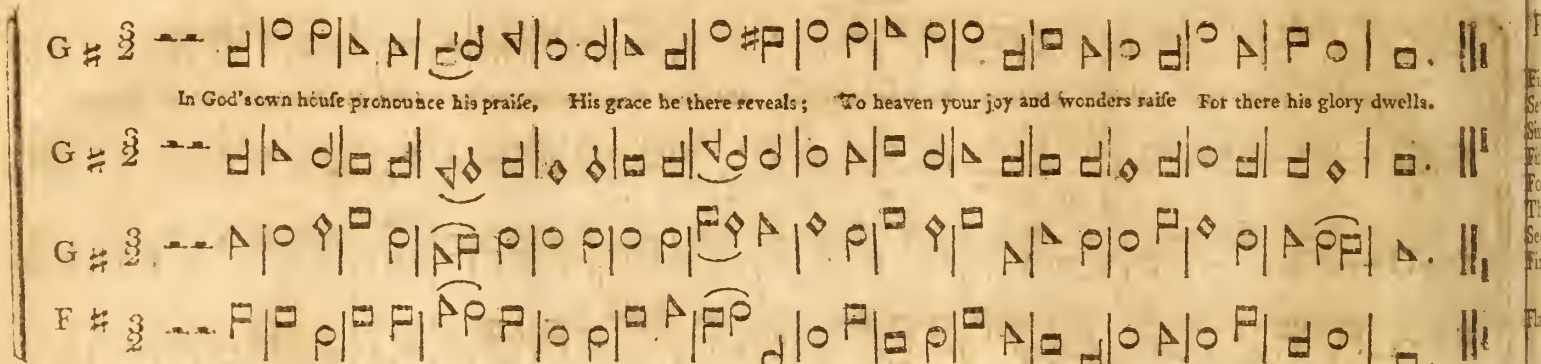


Cheerful.

BEVERLY. No. 10.

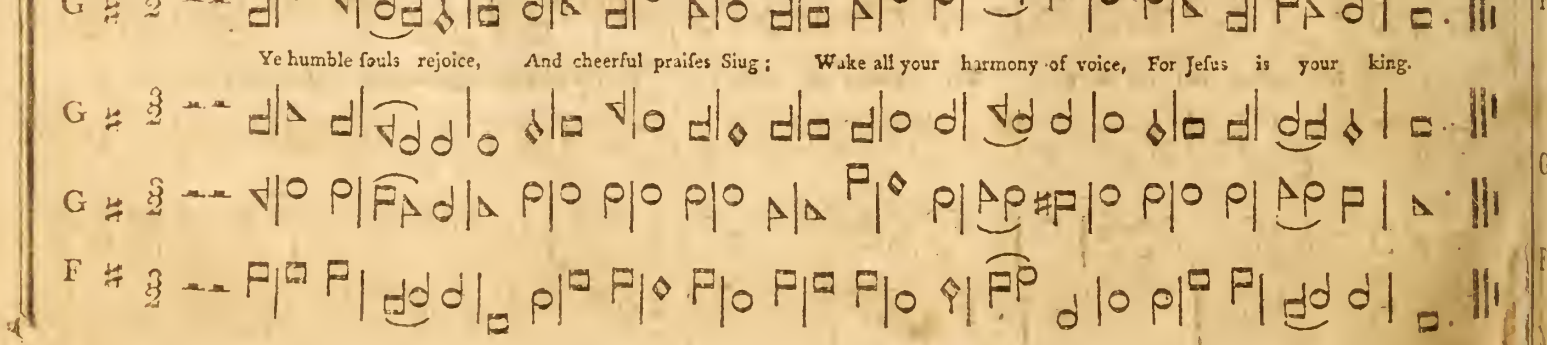


MEAR. No. 11.



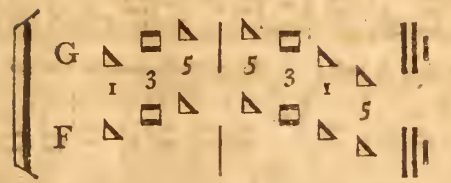
Moderate.

WOODBRIDGE. No. 12.



Flat key of A. Commom Chord, A, C, E.

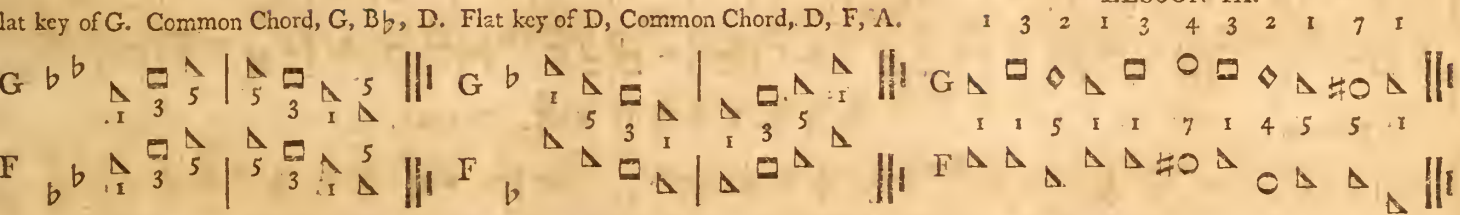
irſt degree	A
eventh degree	G
ixth degree	F
ifth degree	E
ourth degree	D
hird degree	C
econd degree	B
irſt degree	A



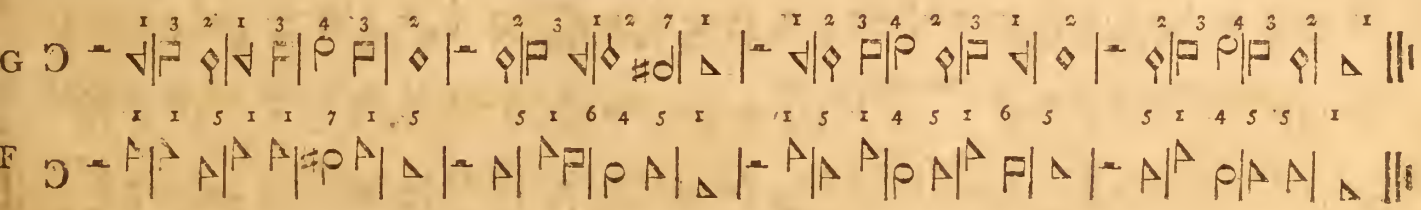
In every flat key, the firſt and fifth degrees, are the quarter of a diamond figure; the ſecond degree, is the diamond; the third and ſixth degrees, are the ſquare; and the fourth and ſeventh degrees, are the round.

LESSON IX.

lat key of G. Common Chord, G, B♭, D. Flat key of D, Common Chord, D, F, A.



LESSON X.



Moderate.

DUBLIN. No. 17.

With earneſt longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taſte the cool - ing brook.

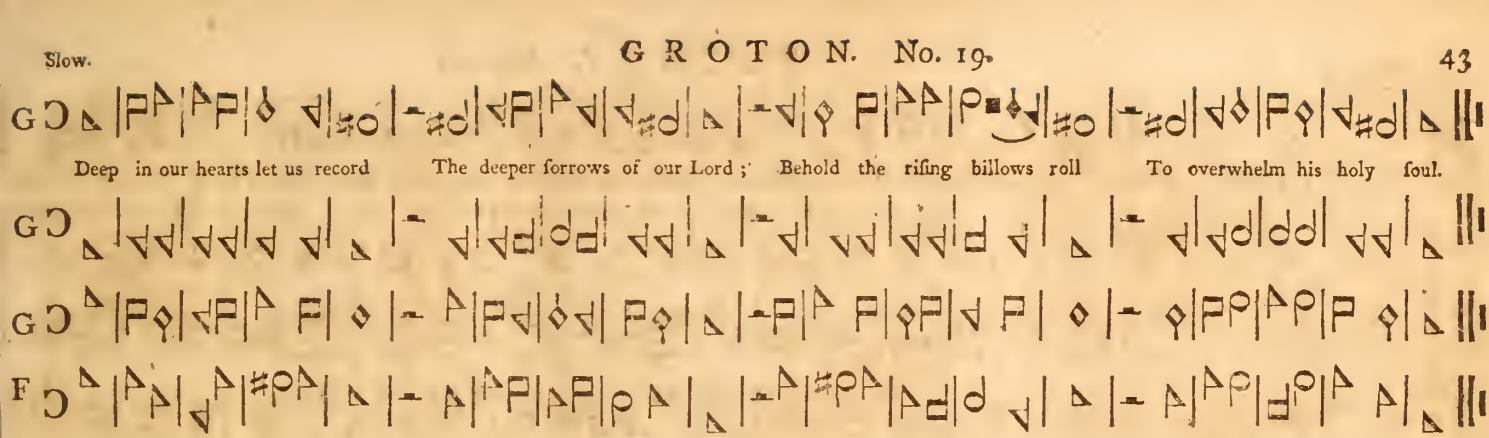
Moderate.

AYLESBURY. No. 18.

I lift my ſoul to God, My truſt is in his name; Let not my foes that ſeek my blood Still triumph in my ſhame.

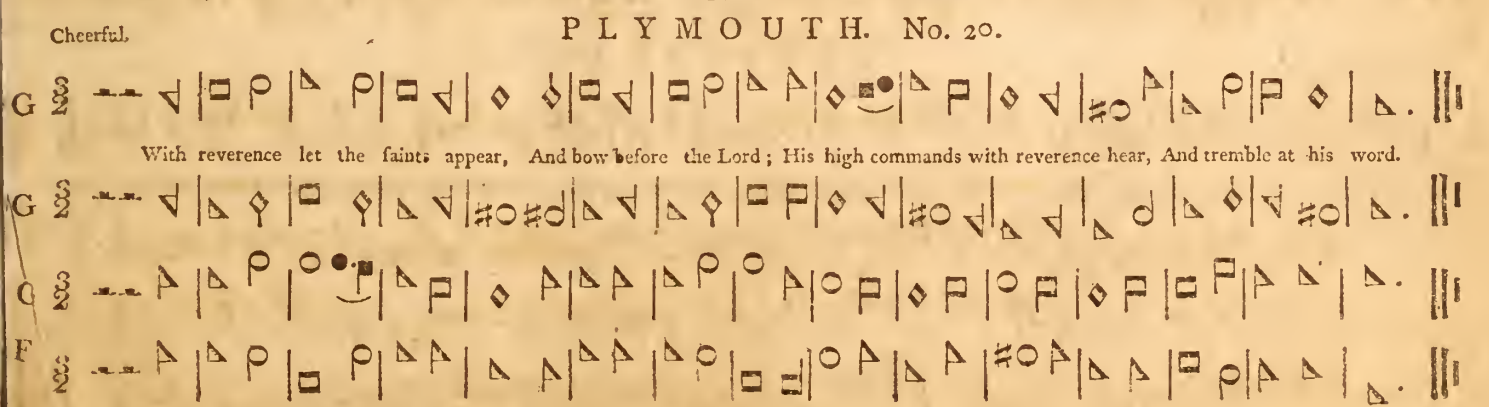
Slow.

GROTON. No. 19.



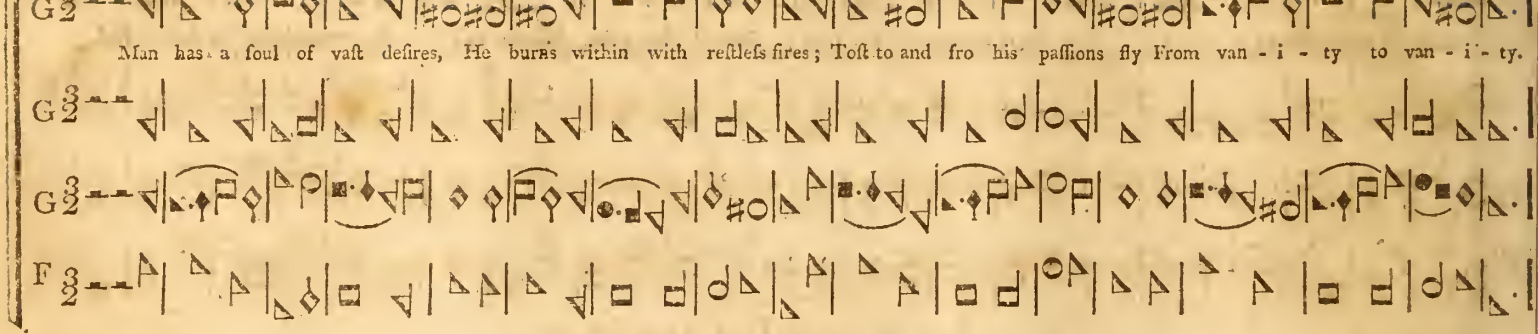
Cheerful.

PLYMOUTH. No. 20.



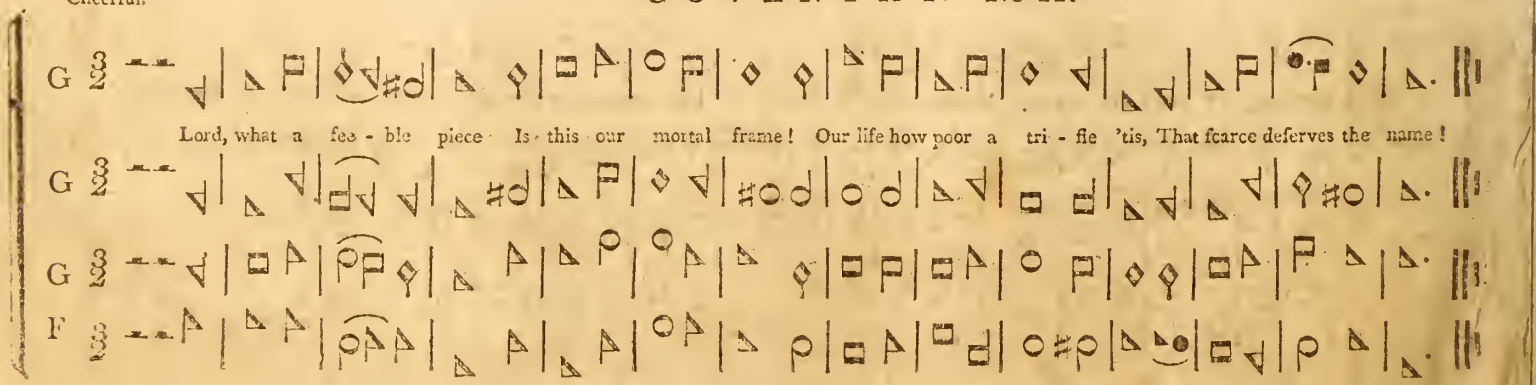
Moderate.

PUTNEY. No. 21.



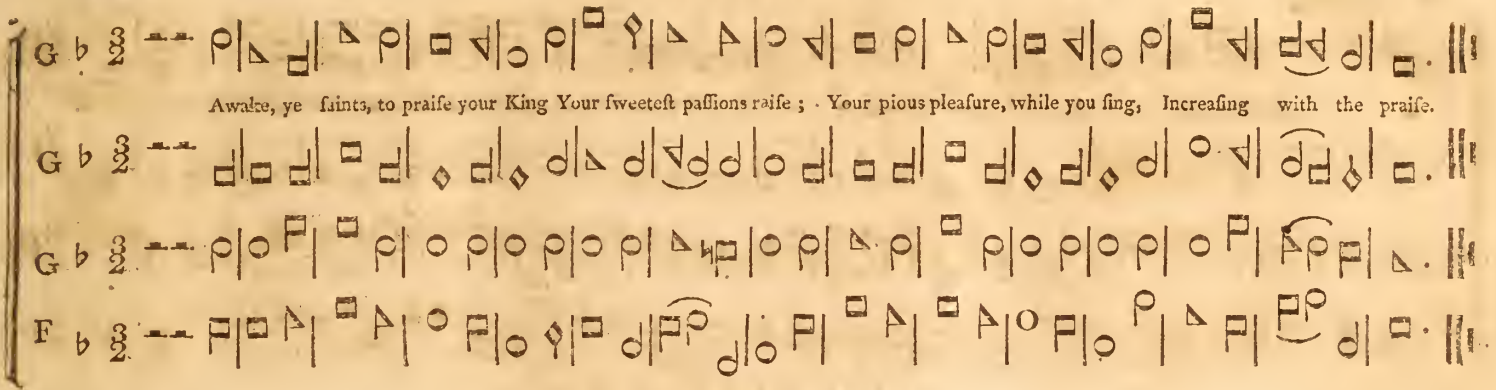
Cheerful.

COVENTRY. No 22.



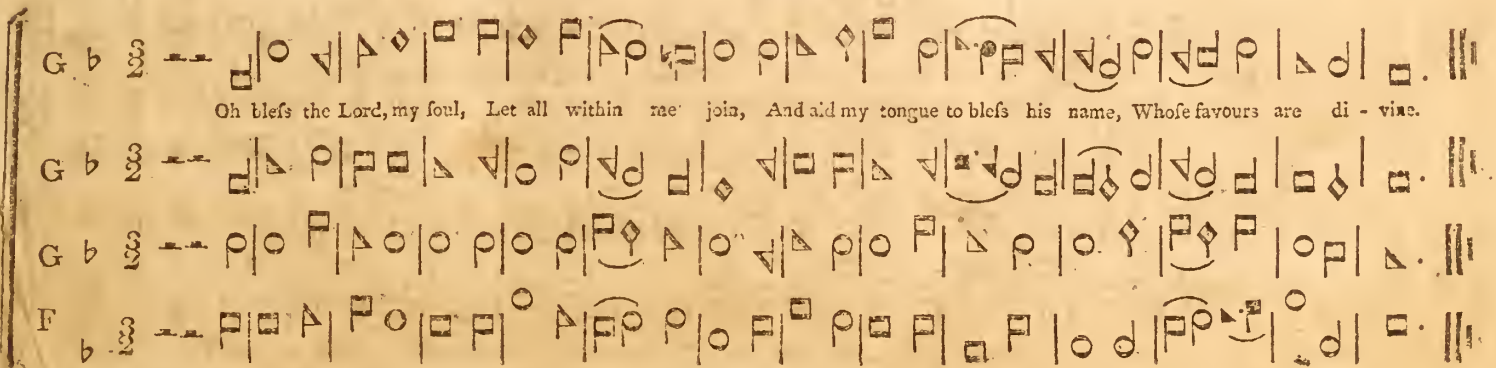
Cheerful.

BEDFORD. No. 23.



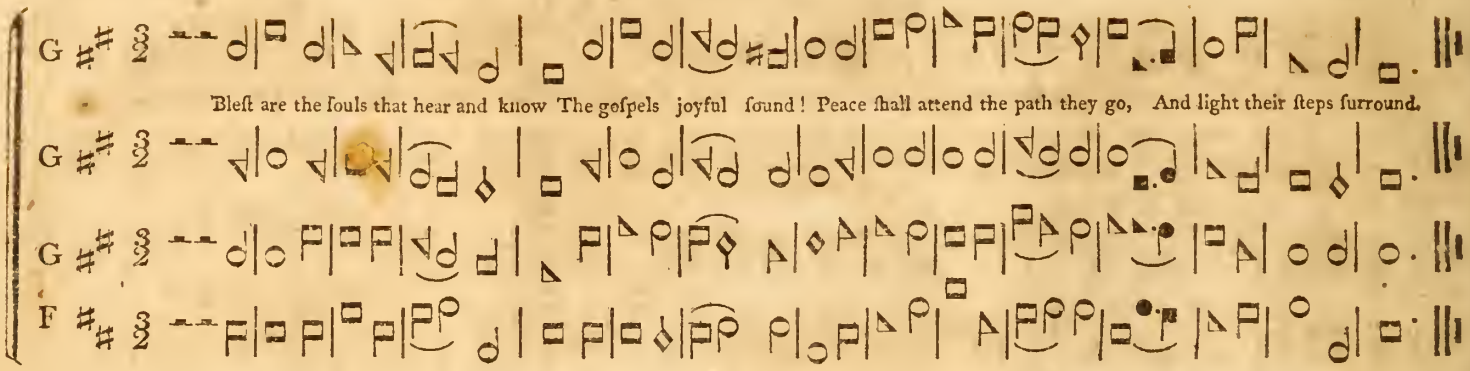
Moderate.

SUTTON. No. 24.



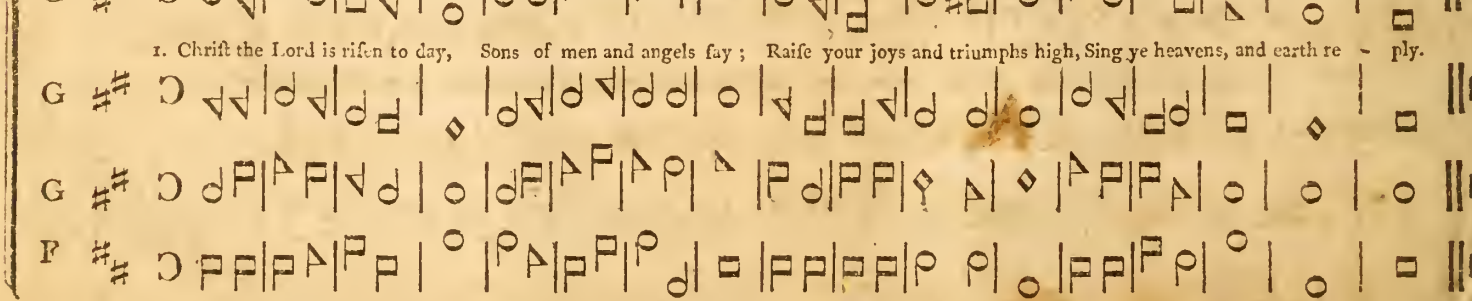
Cheerful.

READING. No. 25.



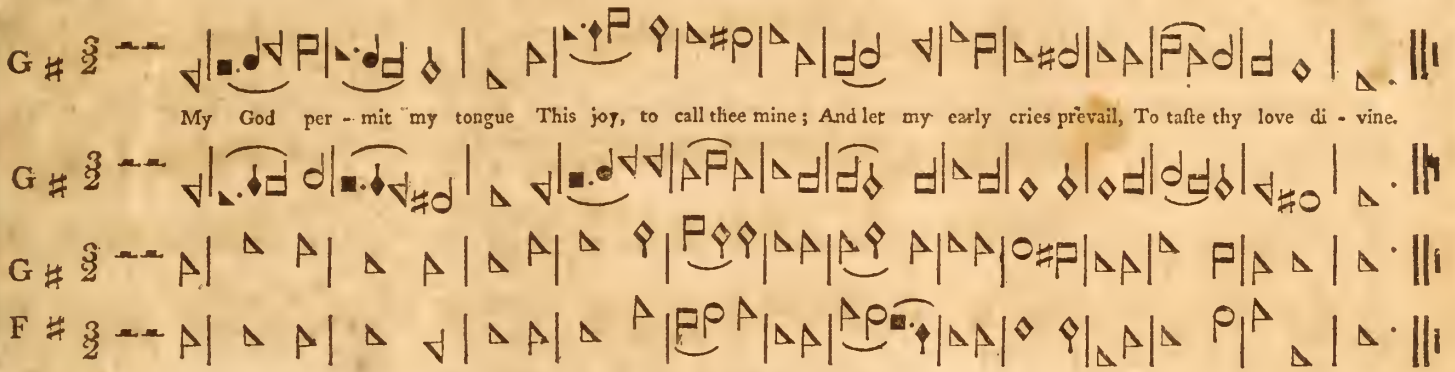
Moderate.

LANCASTER. No. 26.



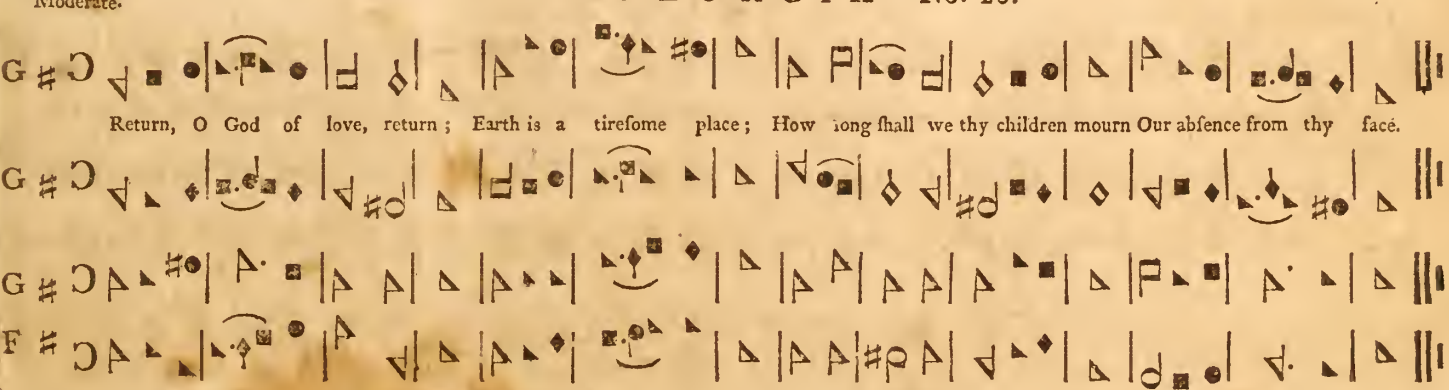
Cheerful.

BLOOMFIELD. No. 27.



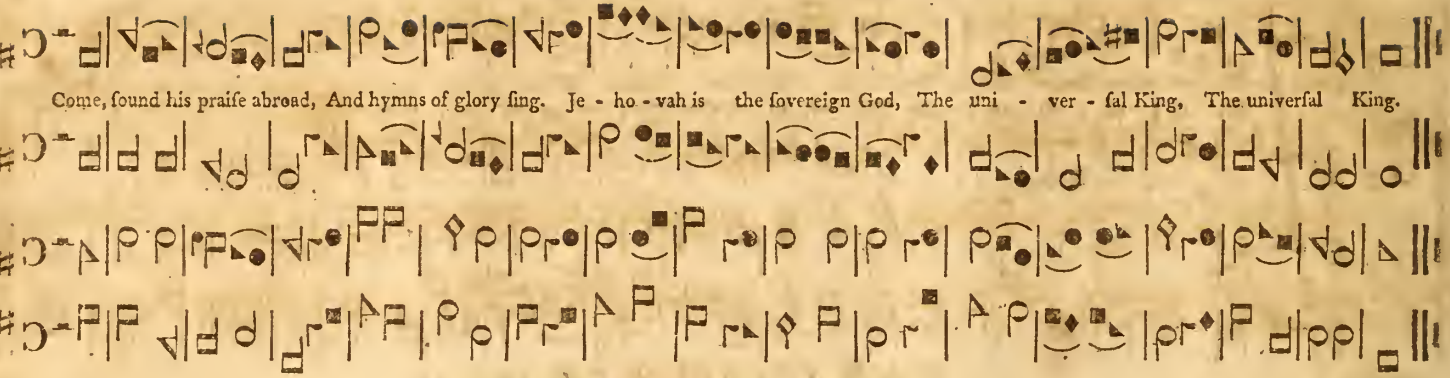
Moderate.

GEORGIA. No. 28.



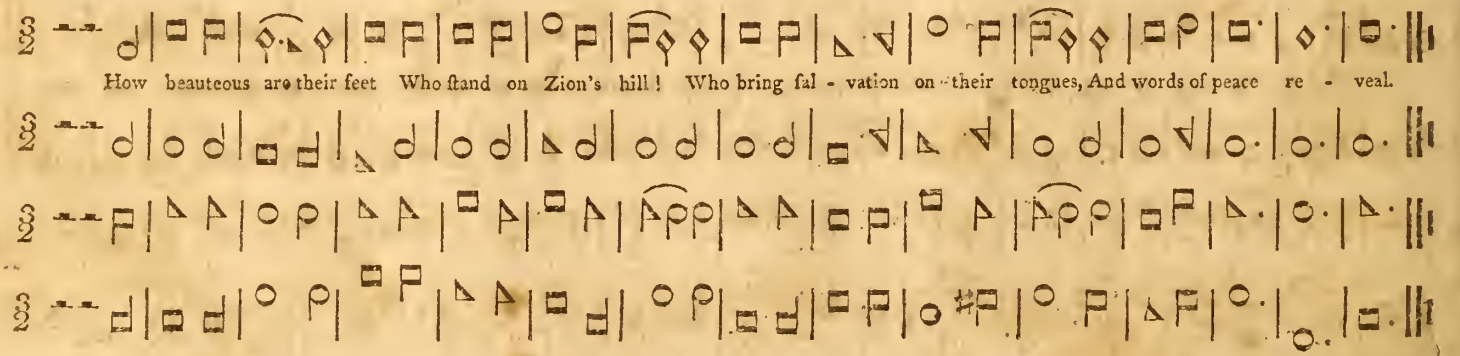
Moderate.

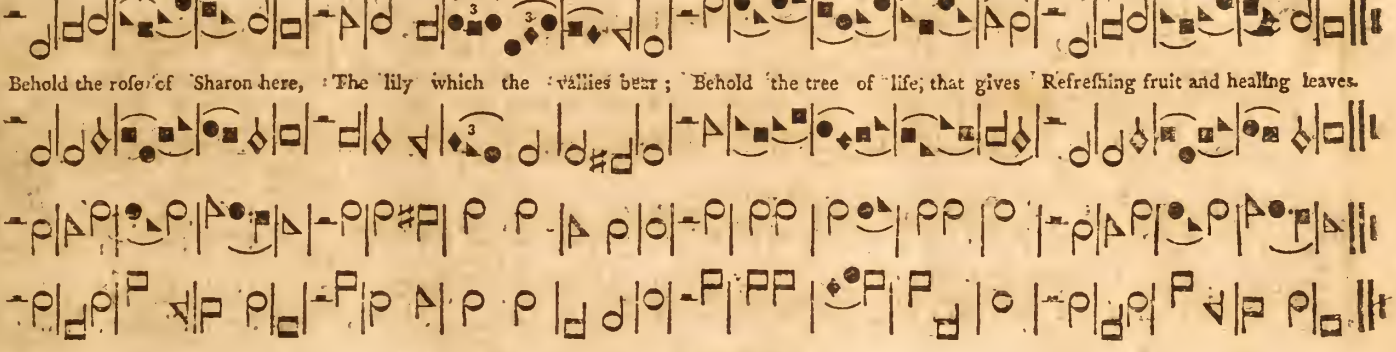
HAMBURGH. No. 29.



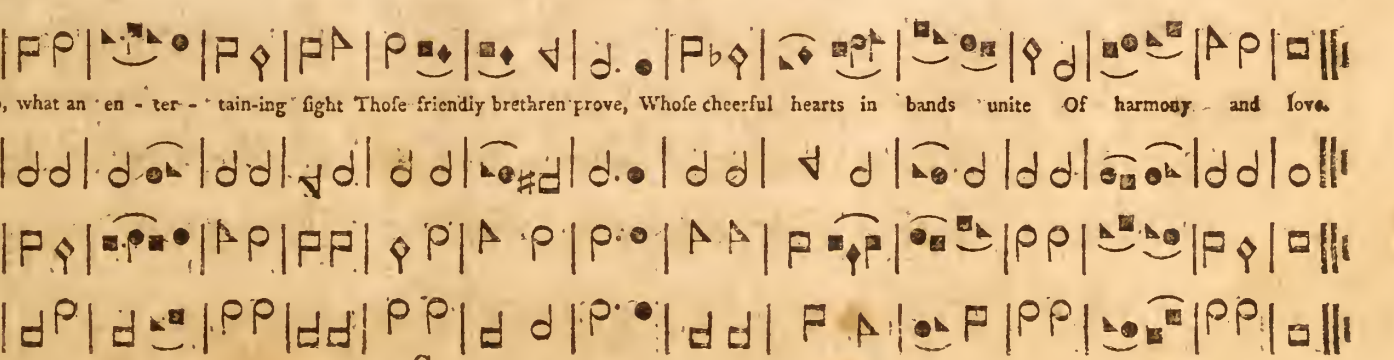
Cheerful.

BATH. No. 30.



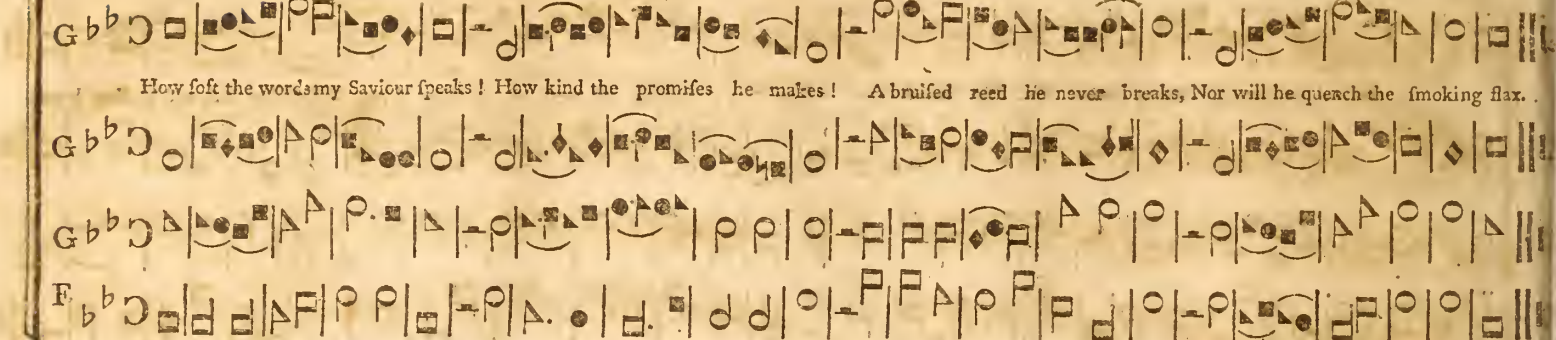


Cheerful. MARYLAND. No. 32.



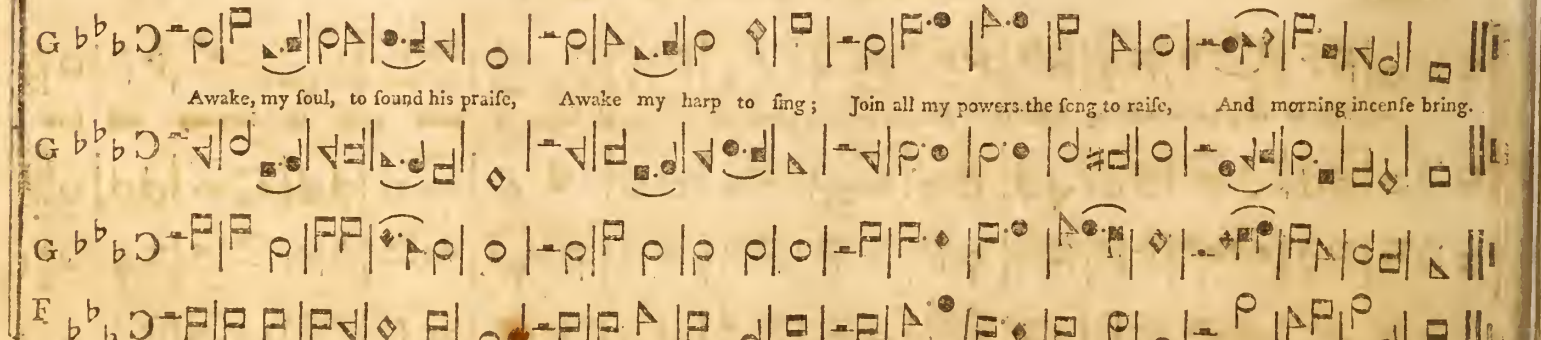
Cheerful.

LITCHFIELD. No. 33.



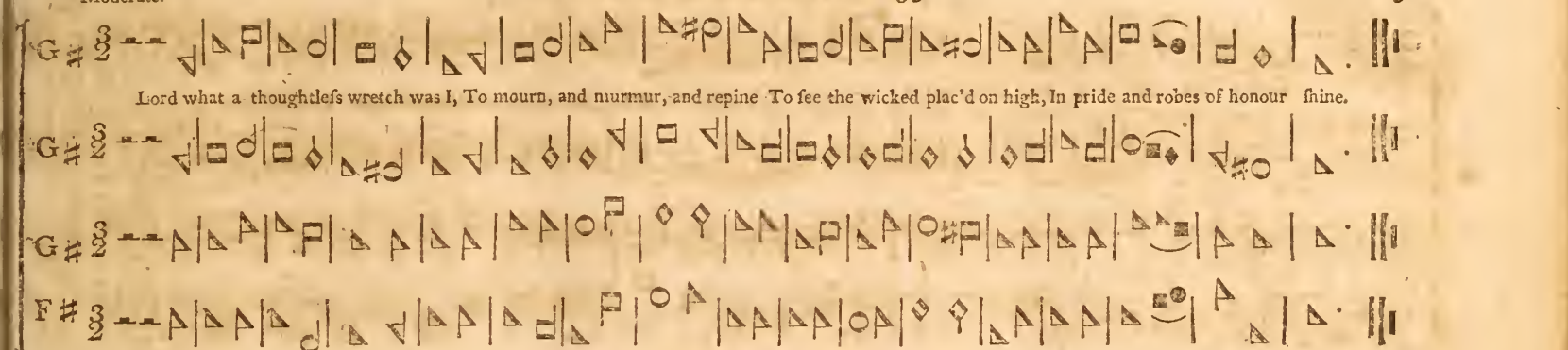
Moderate.

SUFFOLK. No. 34.



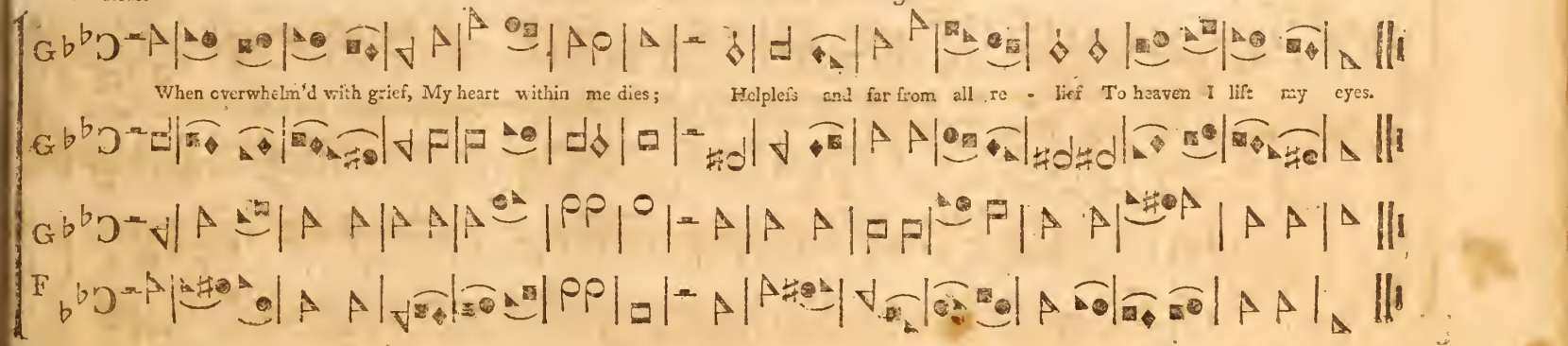
Moderate.

EPPING. No. 35.



Moderate.

HADDAM. No. 36.



Cheerful.

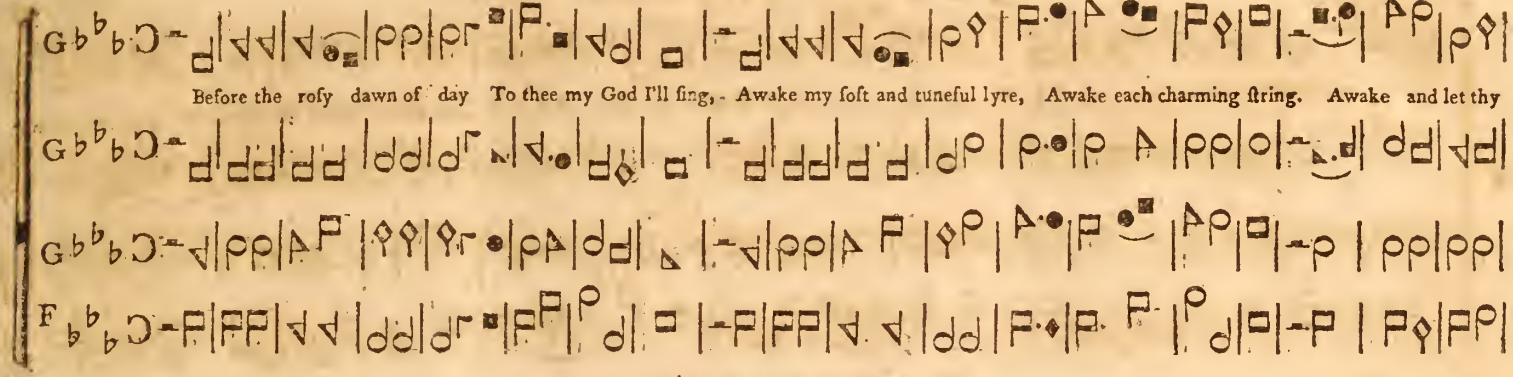
BETHLEHEM. No. 37.

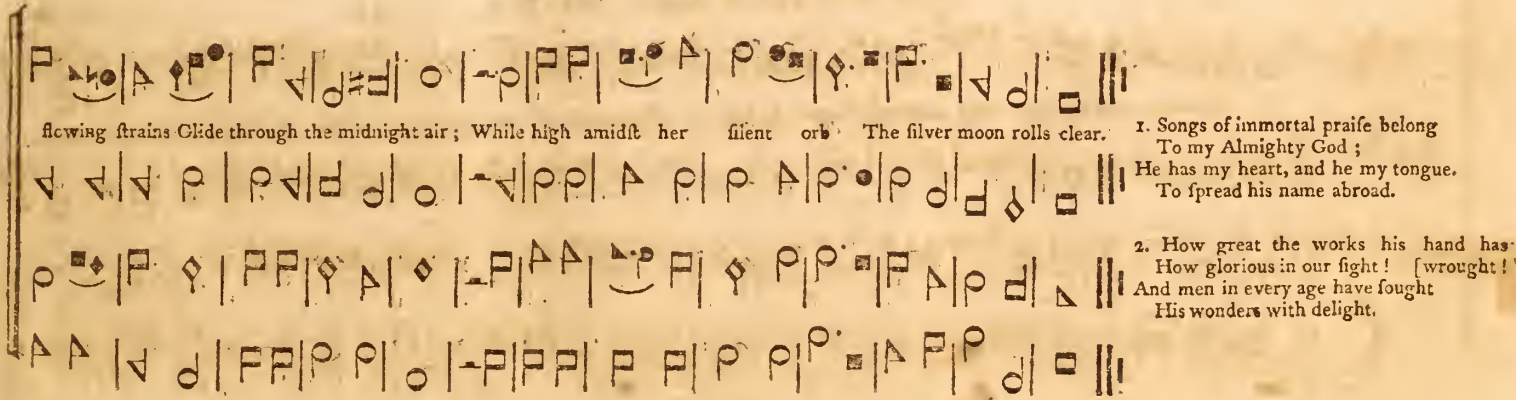
Behold the lof - - ty ſky Declares its mak - er God, And all the ſtar - ry works on high Proclaim his power abroad.

Cheerful.

MANSFIELD. No. 38.

The darkneſs and the light Still keep their courſe the ſame; While night to day and day to night Divinely teach his name.





1. Songs of immortal praise belong
To my Almighty God;
He has my heart, and he my tongue.
To spread his name abroad.

2. How great the works his hand has wrought!
How glorious in our sight!
And men in every age have sought
His wonders with delight.

Cheerful.

NEW LONDON. No. 40.

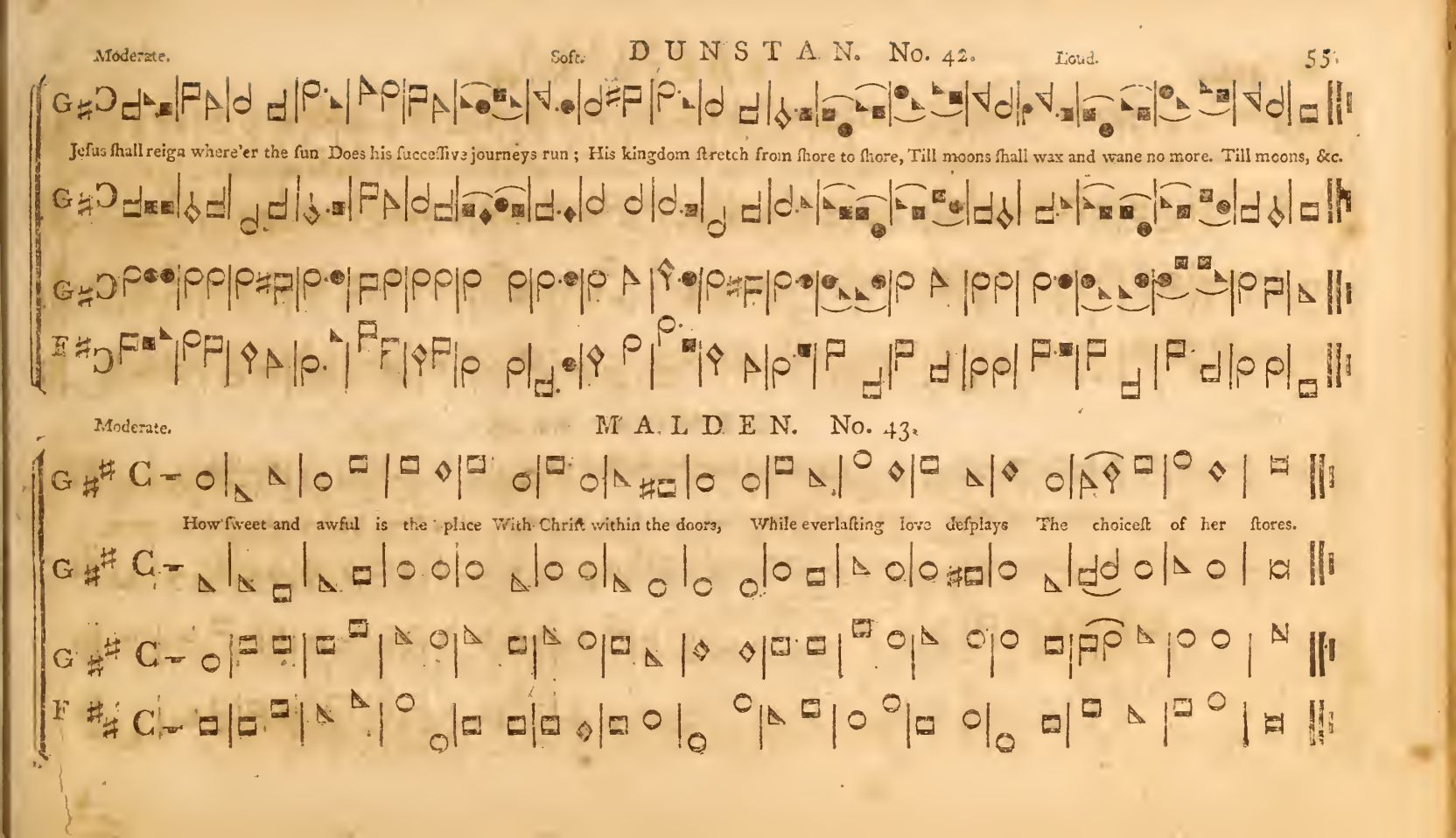
What is our God, or what his name; Nor men can learn nor an - gels teach; He dwells conceal'd in radiant flame, Where neither eyes nor

Cheerful.

COLCHESTER. No 41.

thoughts can reach. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

Moderate. Soft. **DUNSTAN. No. 42.** Loud.



Moderate. **MALDEN. No. 43.**

How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.

Moderate.

GENEVA. No. 44.

Now let our mournful songs record The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.

Cheerful.

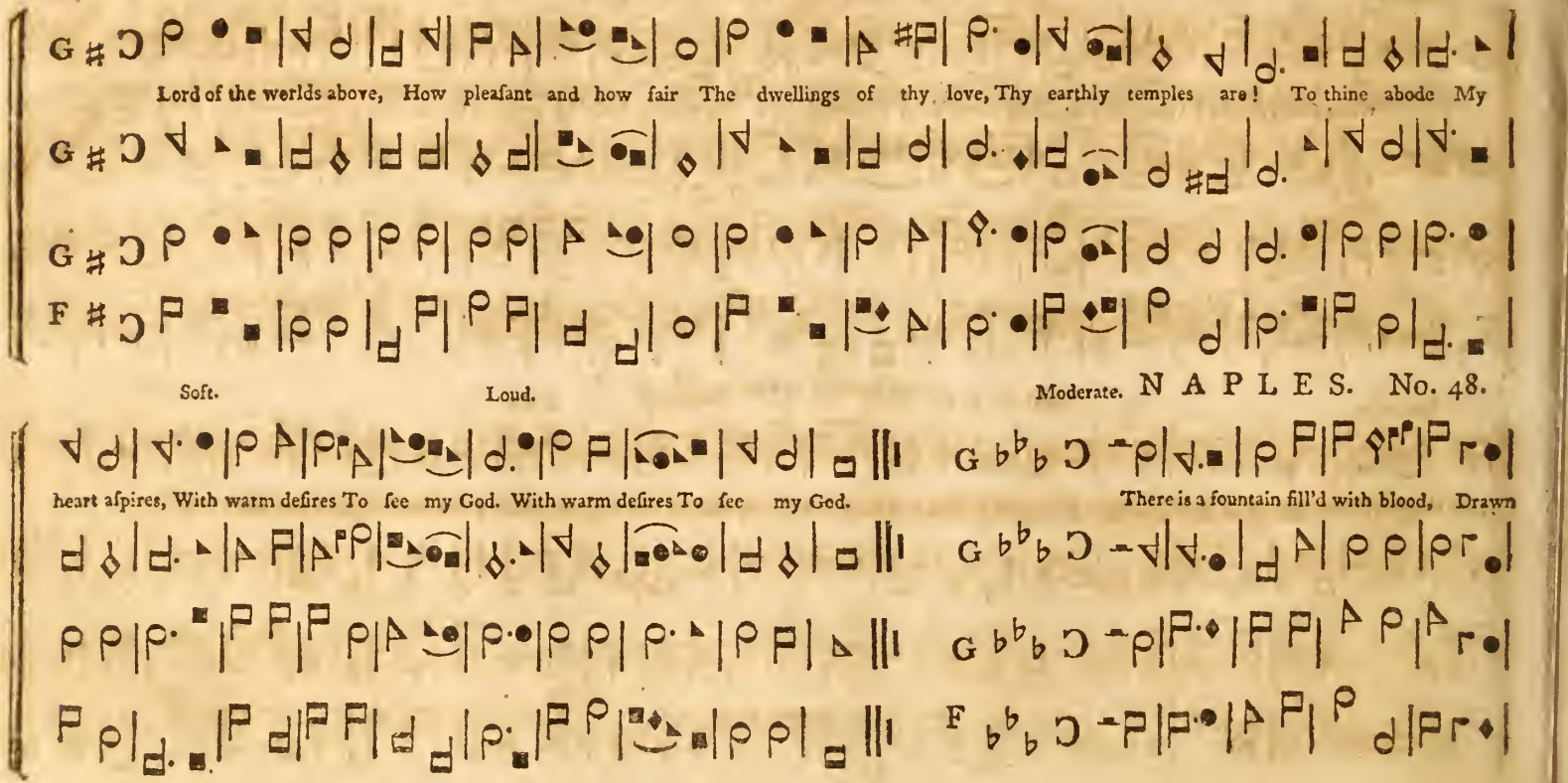
GENOA. No. 45.

My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul on his salvation waits.

When God reveal'd his gracious name, And chang'd my mournful ſtate, My rapture ſeem'd a pleaſing dream The grace appear'd ſo great. The world be-

Soft. Loud.

held the glorious change, And did thy hand confeſs; My tongue broke out in unknown ſtrains, and ſung ſurpriſing grace, My tongue broke out,


Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My
Soft.
Loud.
Moderate.
NAPLES. No. 48.
heart aspires, With warm desires To see my God. With warm desires To see my God.
There is a fountain fill'd with blood, Drawn

Soft. Loud.

from Immanuel's veins, And finners plunged beneath that flood Lofe all their guilty ftains. And finners plung'd beneath that flood Lofe all their guilty ftain.

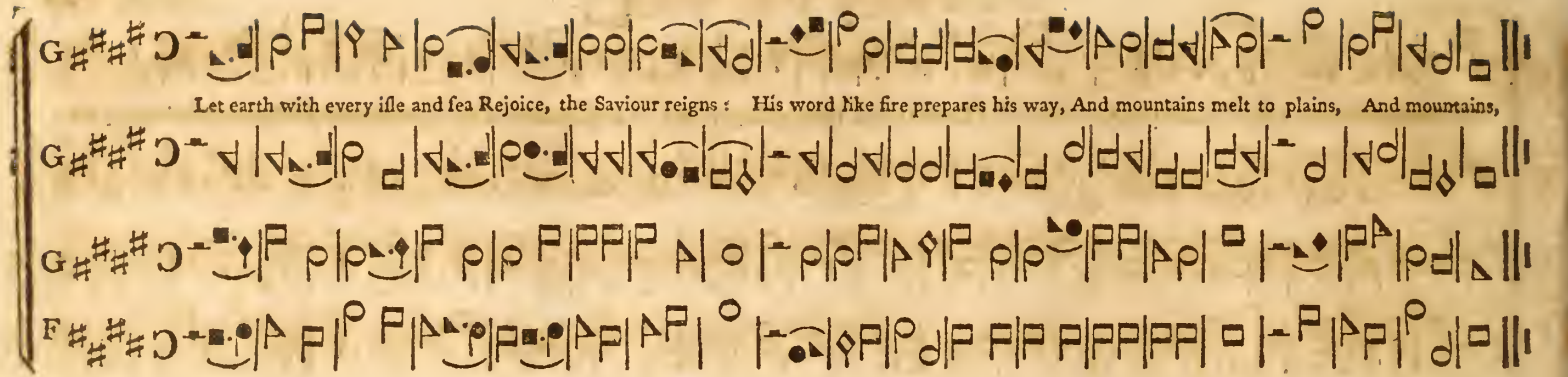
LEIGHTON. No. 49.

Moderate.

Teach me the meafure of my days, Thou Maker of my frame; I would furvey life's narrow fpace, And learn how frail I am.

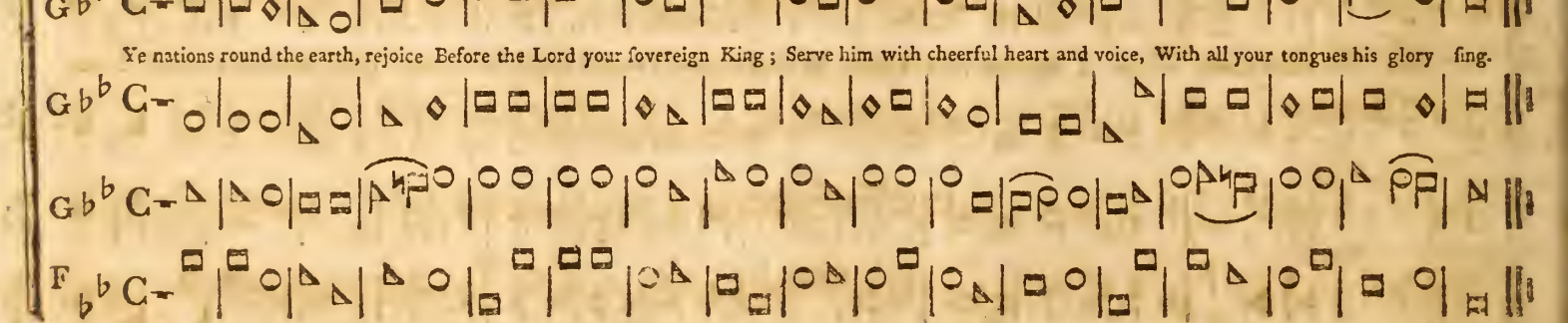
Cheerful.

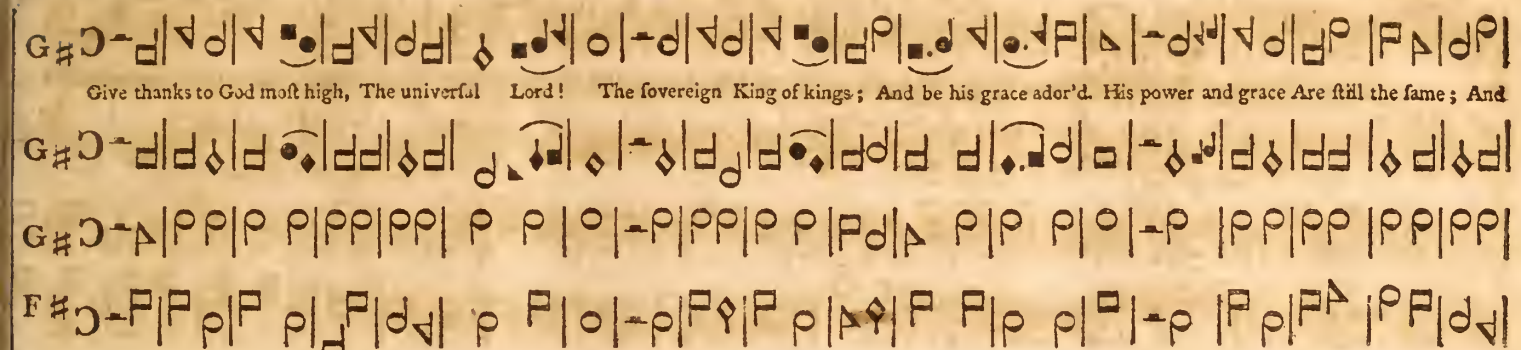
DELAWARE. No. 50.



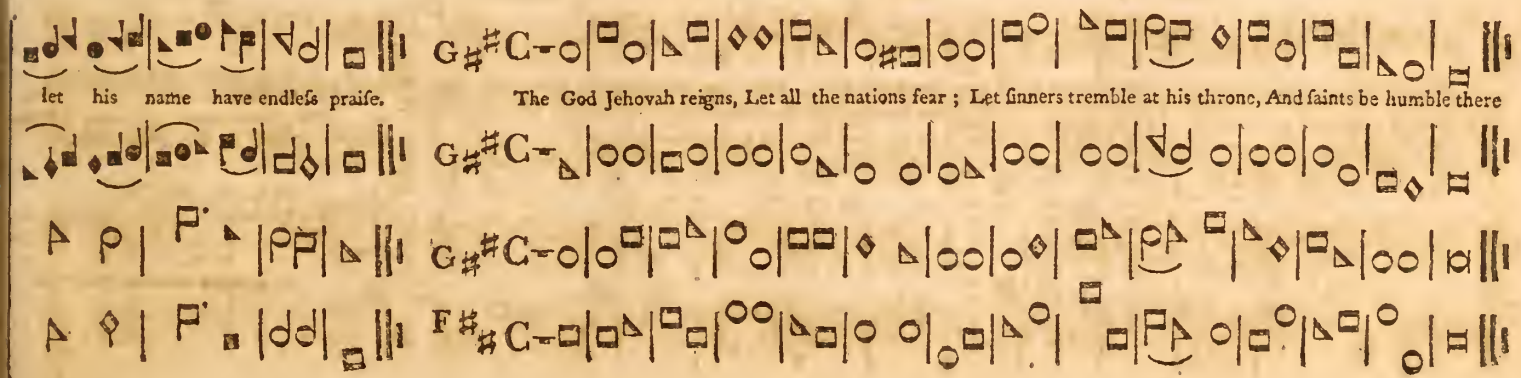
Cheerful.

OLD 100 No. 51.





Cheerful. PRINCETON. No. 53.



My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the heavens are rais'd A-

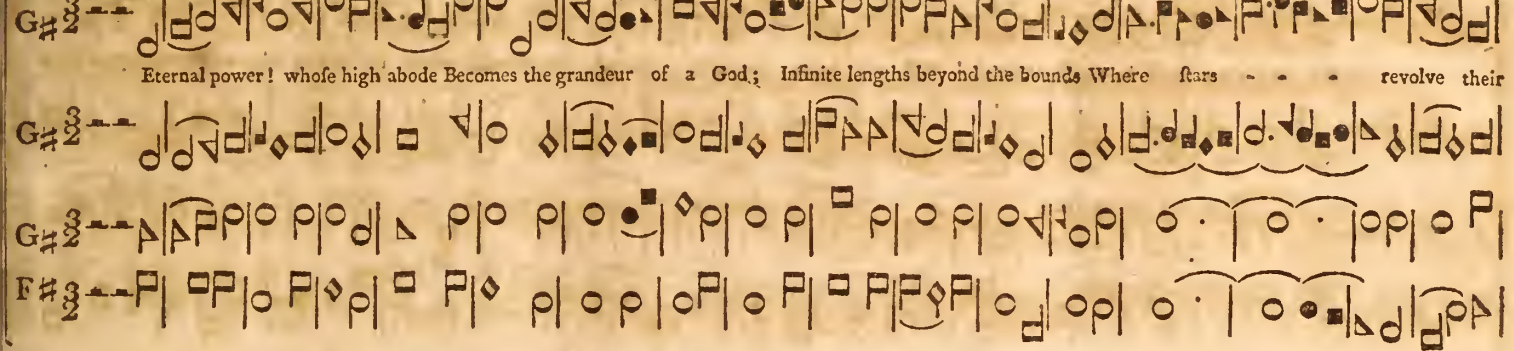
Loud. Soft. Loud.

bove the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

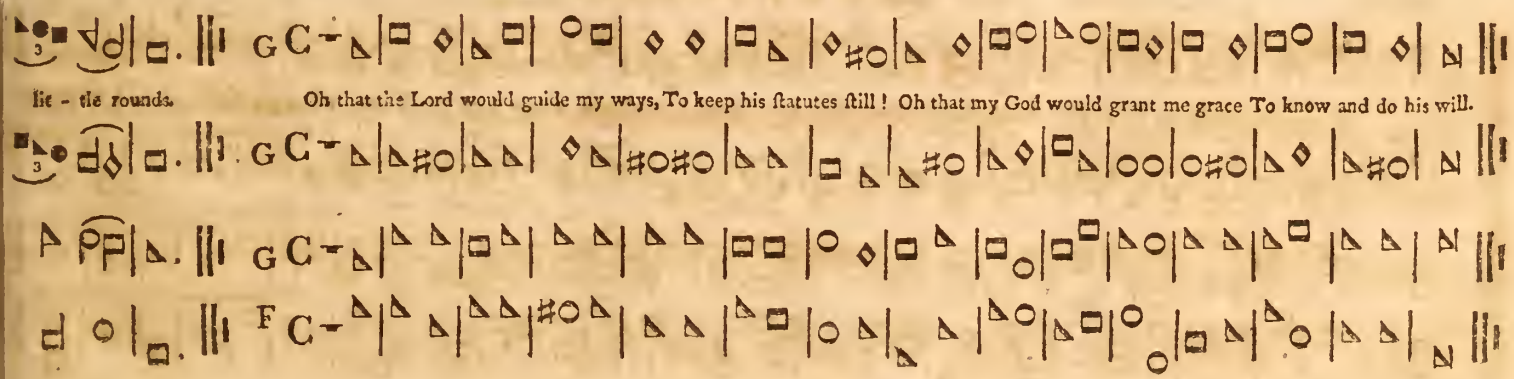
1. Blest are the sons of peace,
Whose hearts and hopes are one,
Whose kind designs to serve and please
Thro' all their actions run.

2. Blest is the pious house,
Where zeal and friendship meet,
Their songs of praise, their mingled vows,
Make their communion sweet.

Moderate. PALMIS. No. 55.



Cheerful. HAMPTON. No. 56.



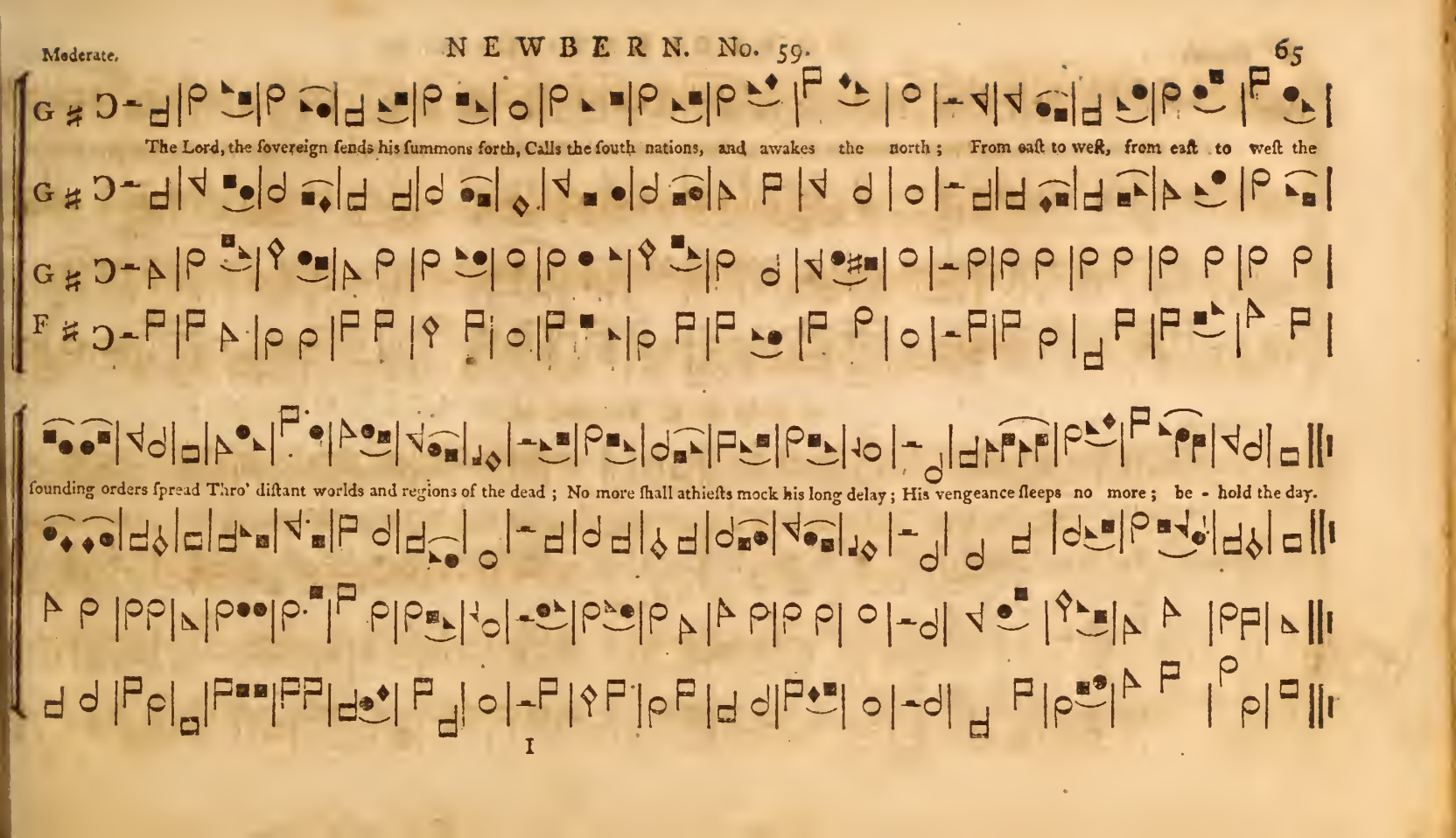
WAKEFIELD. No. 57.

To cel - e - brate thy praiſe, O Lord, I will my heart prepare; To all the liſtening world thy works, Thy wonderous works declare.

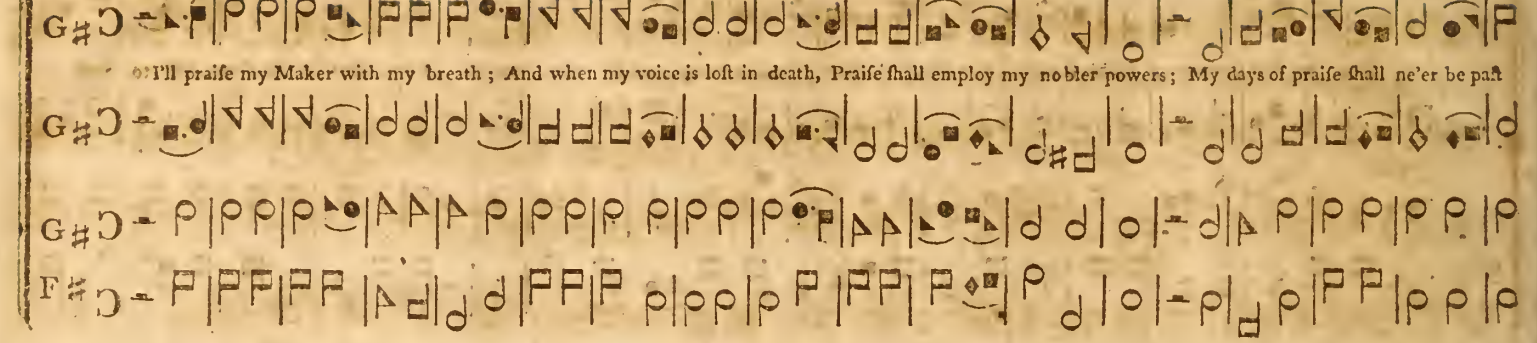
SURRY. No. 58.

Moderate.

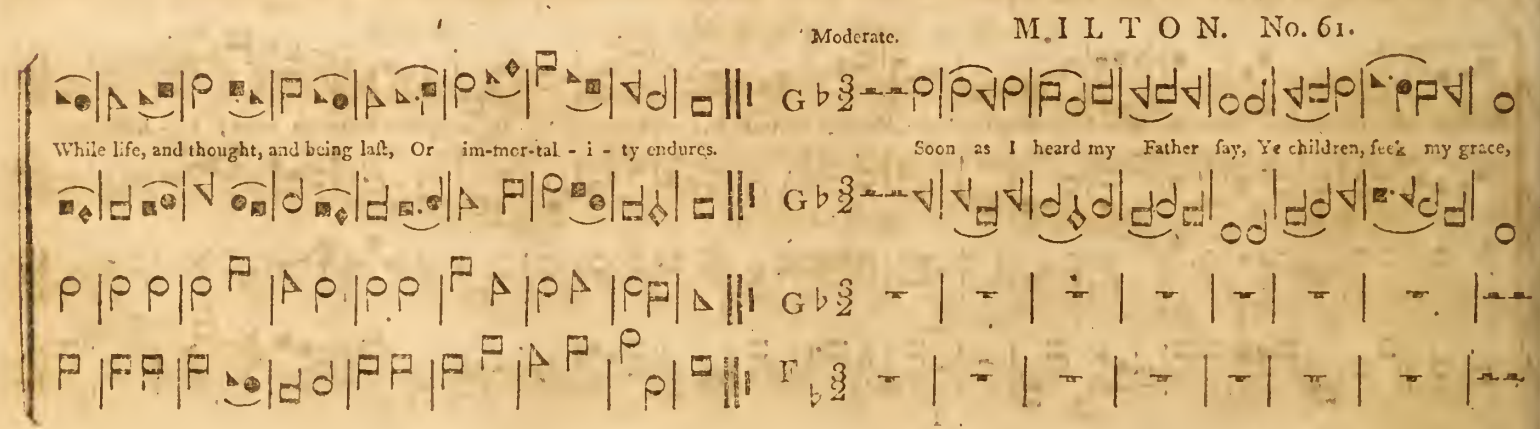
O come loud anthems let us ſing, Loud thanks to our almighty King, For we our voices high ſhould raiſe, When our ſalvation's rock we praiſe.

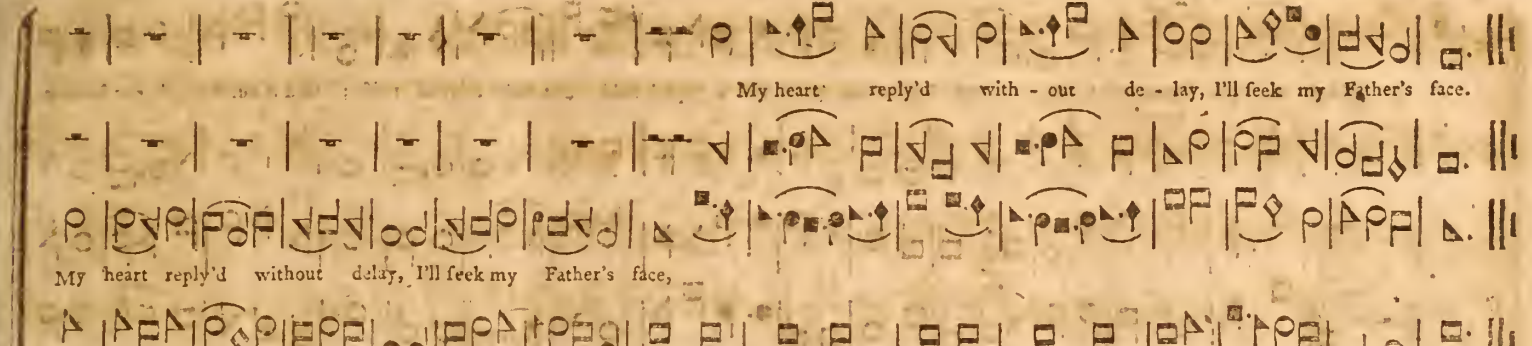

The Lord, the ſovereign ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt, from eaſt to weſt the
ſounding orders ſpread Thro' diſtant worlds and regions of the dead; No more ſhall athieſts mock his long delay; His vengeance ſleeps no more; be - hold the day.

CHARLESTON. No. 60.



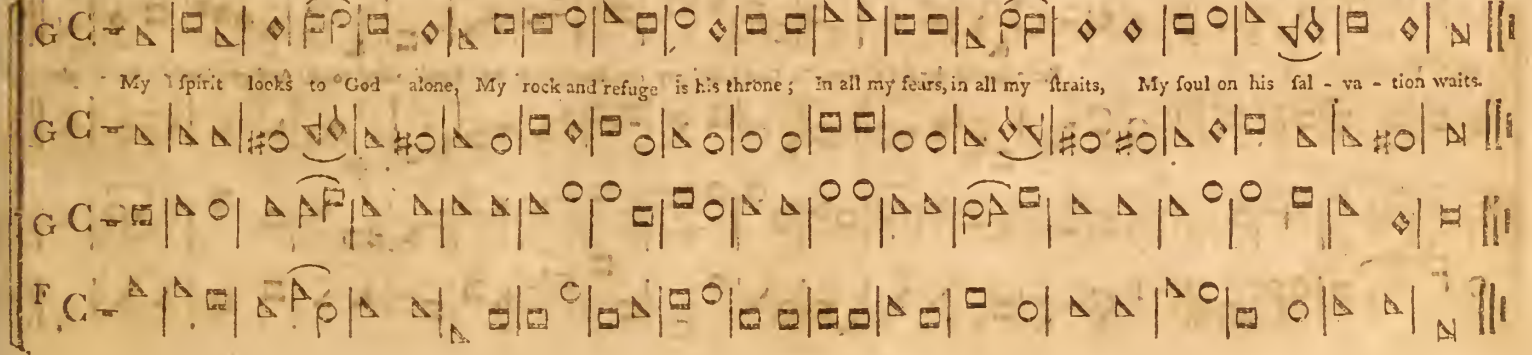
MILTON. No. 61.





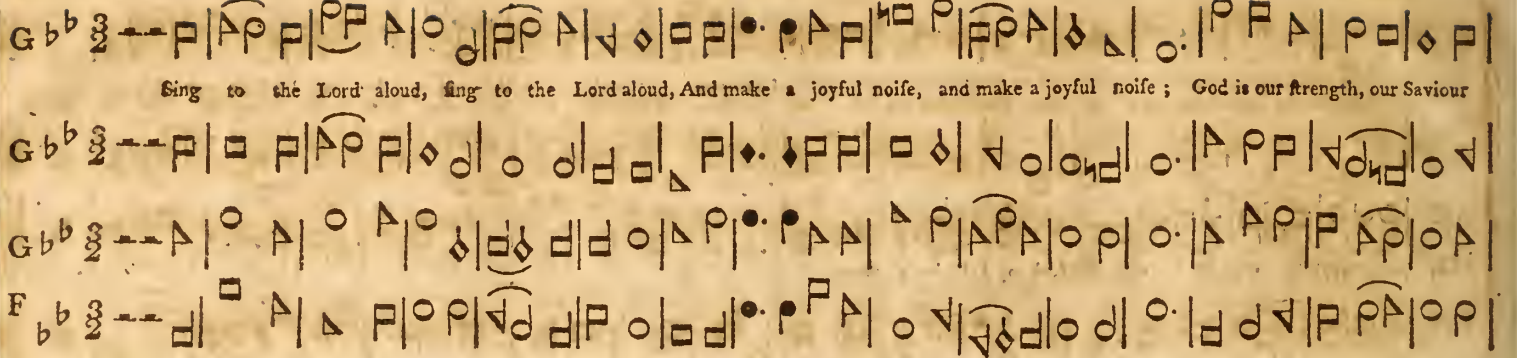
Moderate.

BERLIN. No. 62.



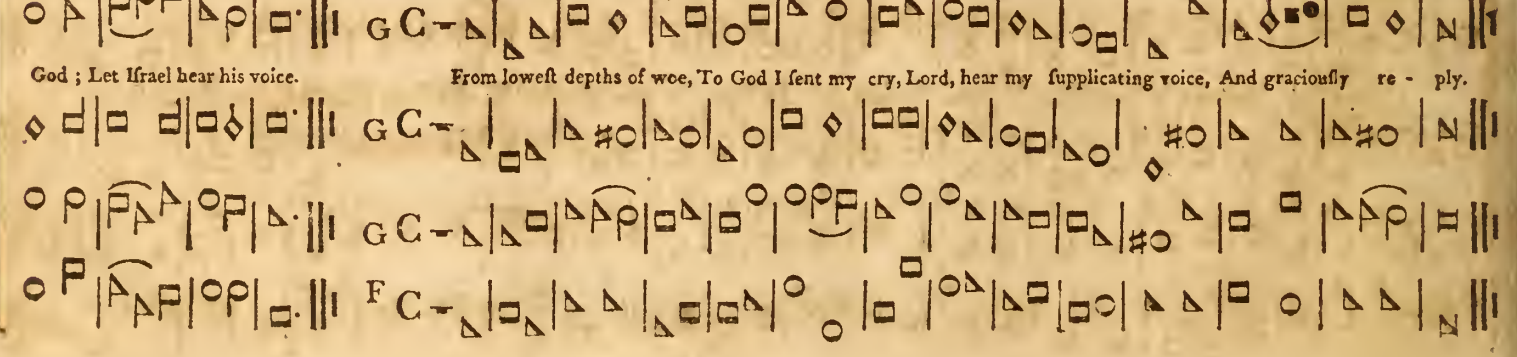
Moderate.

GERMANY. No. 63.



Moderate.

MANTUA. No. 64.



Moderate.

BRAINTREE. No. 65.

I'll bless the Lord from day to day; How good are all his ways; Ye humble souls that use to pray, Come help my lips to praise.

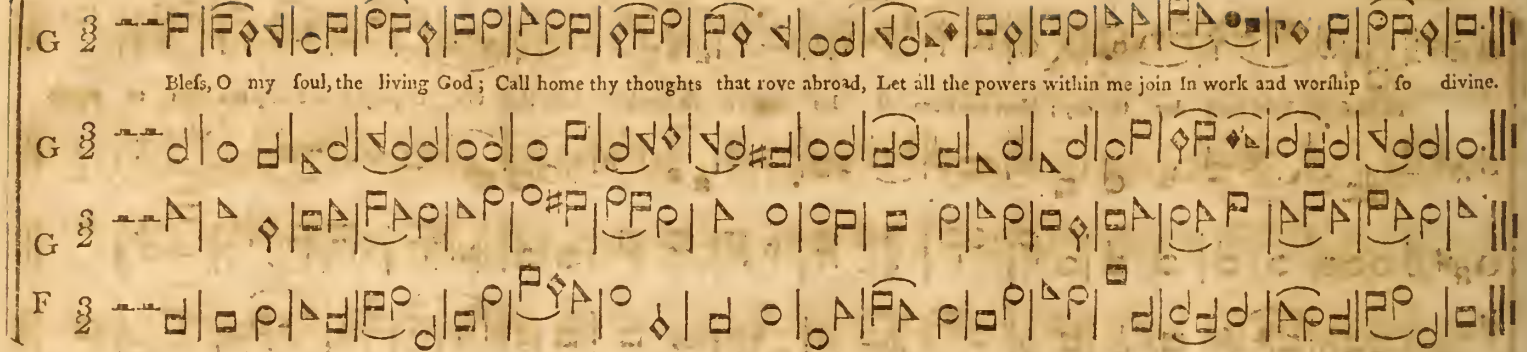
Moderate.

CHESTER. No. 66.

Out of the deeps of long distress, The borders of des - pair, I sent my cries to seek thy grace, My groans to move thine ear.

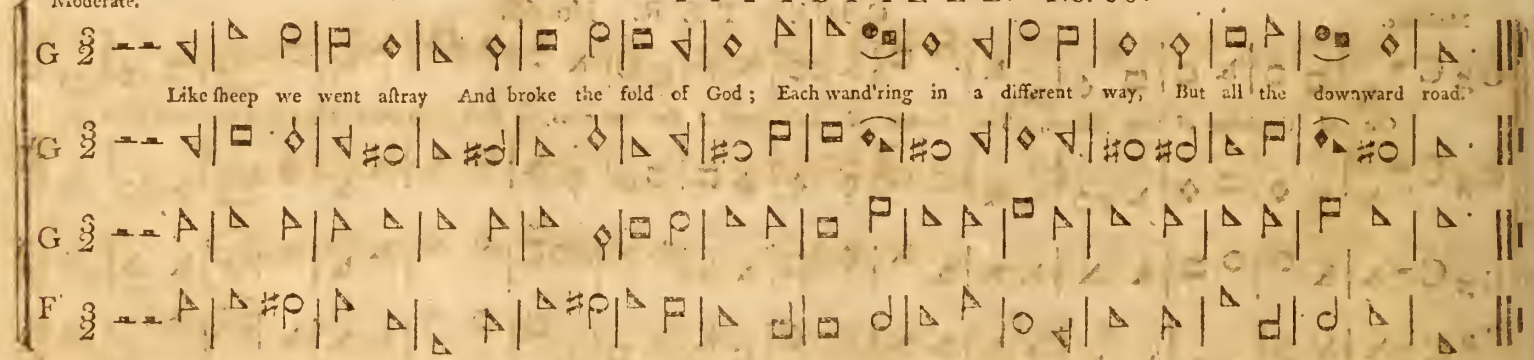
Cheerful.

BOLTON. No. 67.



Moderate.

PITTSFIELD. No. 68.



Moderate.

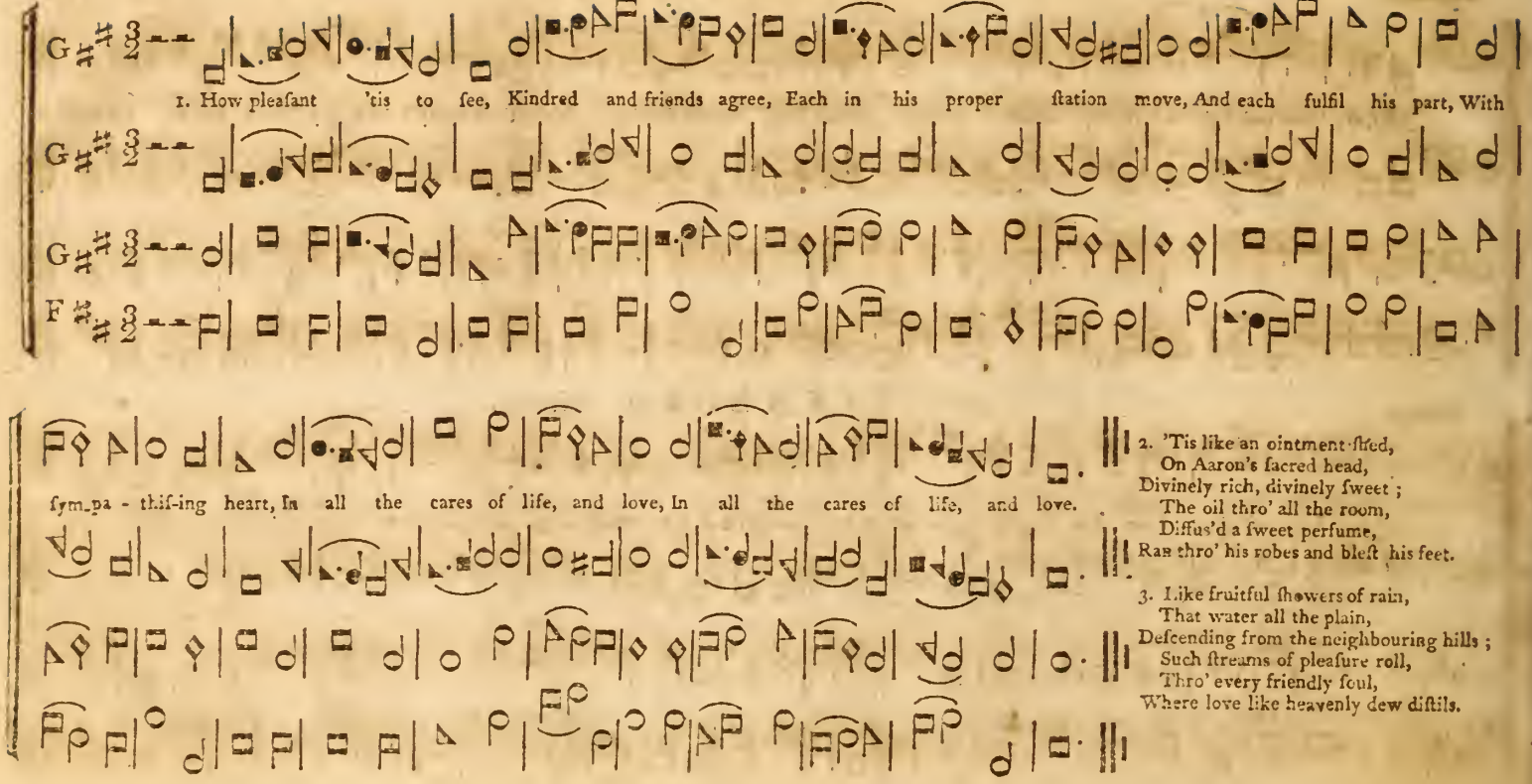
LEEDS. No. 69.

Jesus, thy blood and righteousness My beauty, are my glorious dress, 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

Moderate.

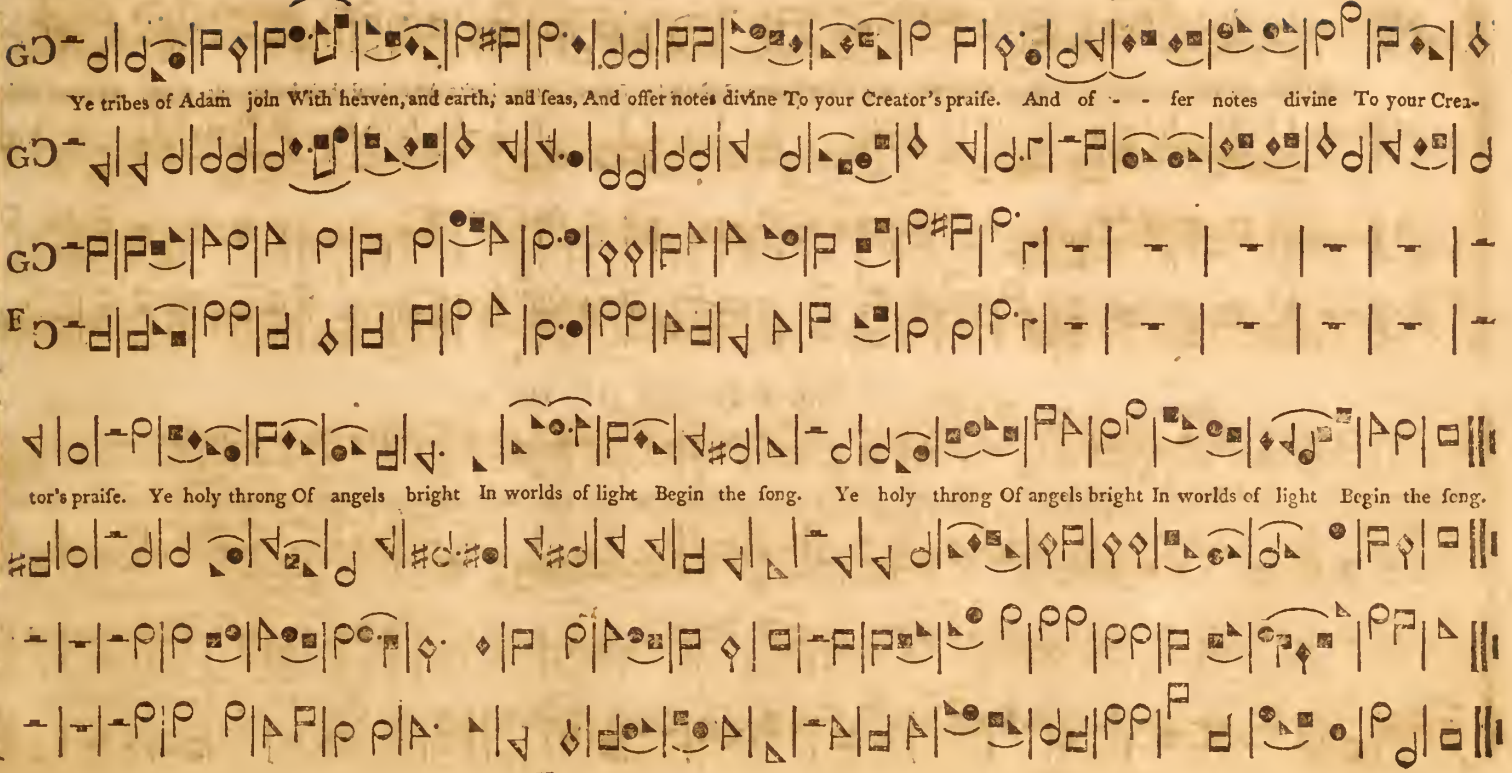
TENESEE. No. 70.

Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, and which our fathers told.

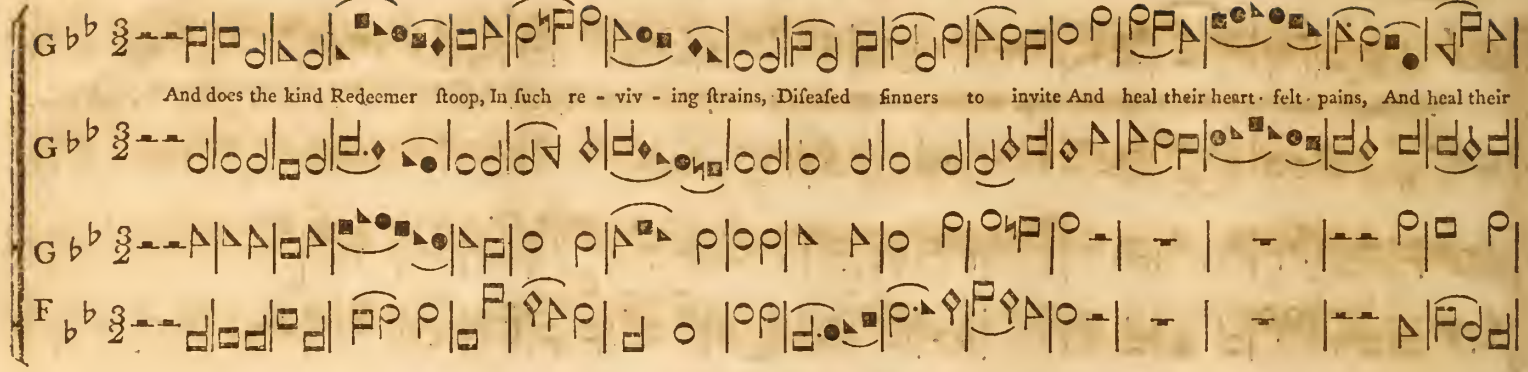


2. 'Tis like an ointment shed,
On Aaron's sacred head,
Divinely rich, divinely sweet;
The oil thro' all the room,
Diffus'd a sweet perfume,
Ran thro' his robes and blest his feet.

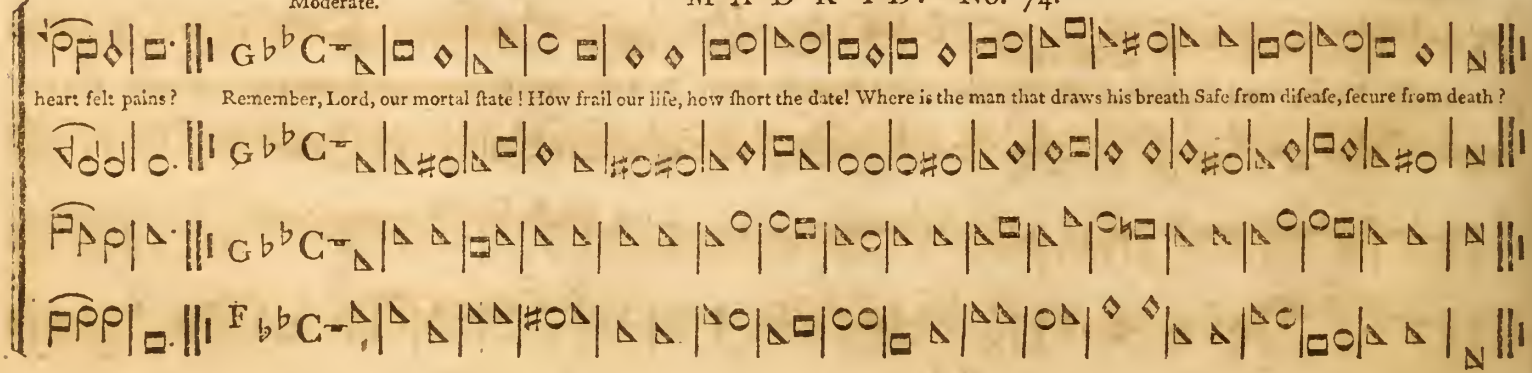
3. Like fruitful showers of rain,
That water all the plain,
Descending from the neighbouring hills;
Such streams of pleasure roll,
Thro' every friendly soul,
Where love like heavenly dew distils.


Ye tribes of Adam join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. And of - - fer notes divine To your Crea-
tor's praise. Ye holy throng Of angels bright In worlds of light Begin the song. Ye holy throng Of angels bright In worlds of light Begin the song.

Moderate. **CARR's LANE. No. 73.** Soft. Loud.

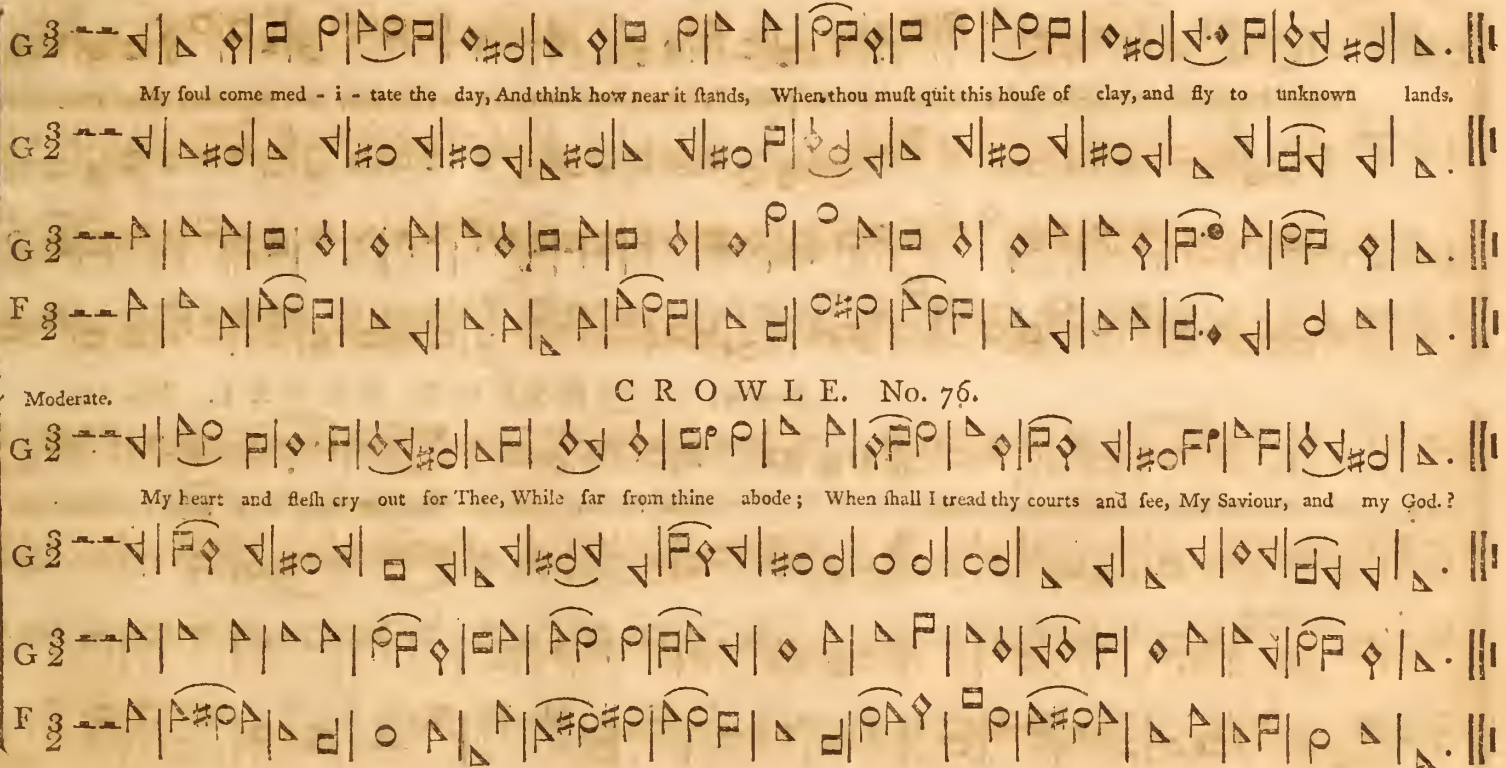


Moderate. **MADRID. No. 74.**



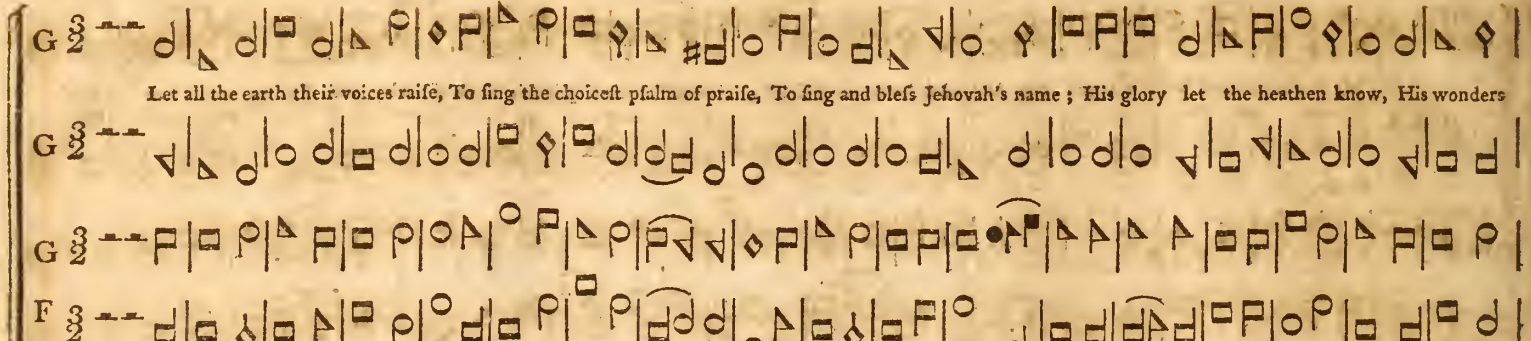
Moderate.

BURFORD. No. 75.

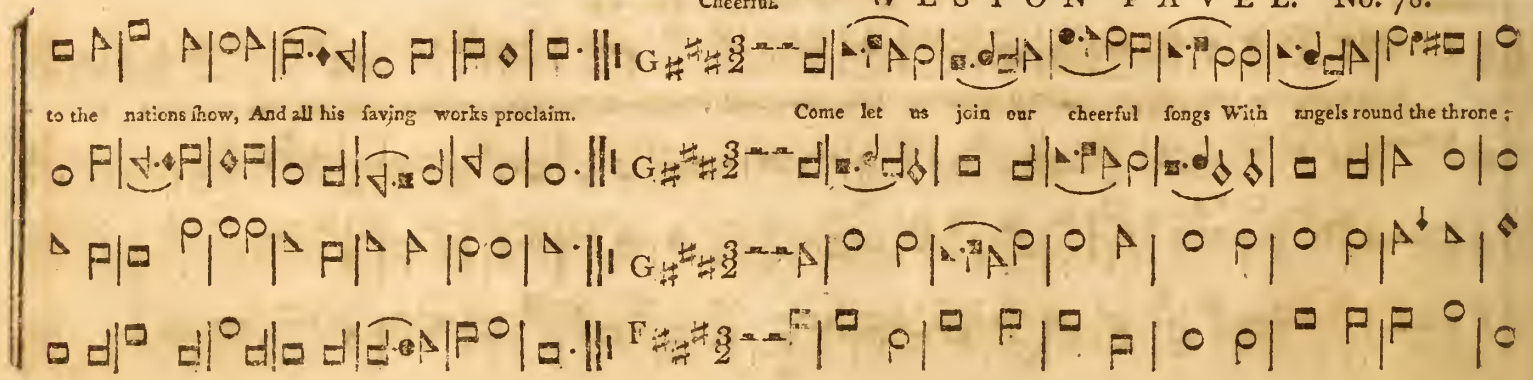


Moderate.

CROWLE. No. 76.



Cheerful. WESTON FAVEL. No. 78.



Soft. Loud.

Ten thousond thousand are their tongues, But all their joys are one. Ten thousaud thousand are their tongues But all, but all their joys are one.

EASTON. No. 79.

Moderate.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge And pass the sol - emn test.

Lively.

TYNDALE. No. 80.

Welcome ſweet day of reſt That ſaw the Lord a - riſe; Welcome to this re - viv-ing breaſt, And theſe re - joic-ing eyes.

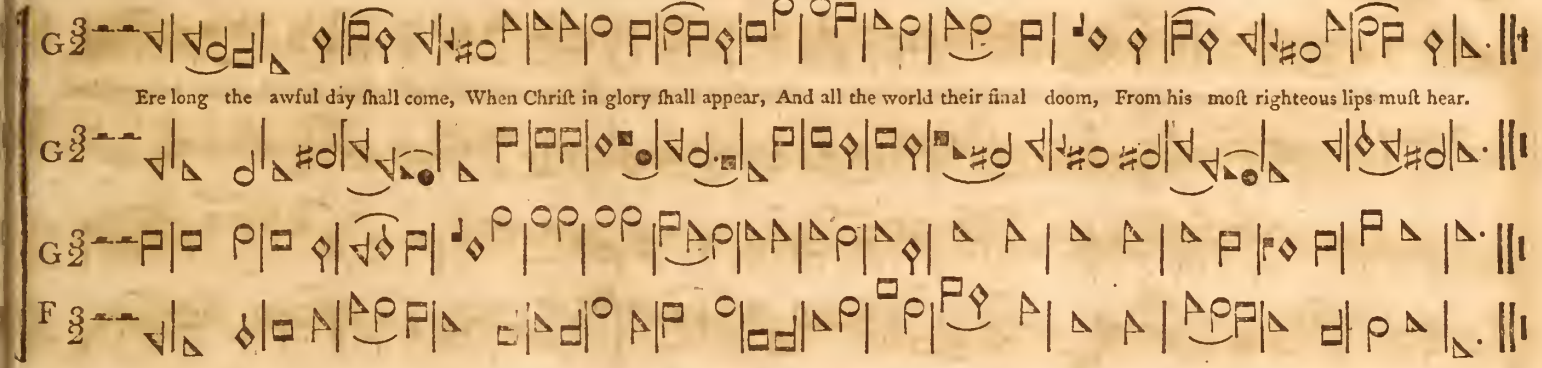
Cheerful.

ASIA. No. 81.

Once more, my ſoul, the riſing day Salutes thy waking eyes; Once more, my voice, thy tribute pay To him that rules the ſkies.

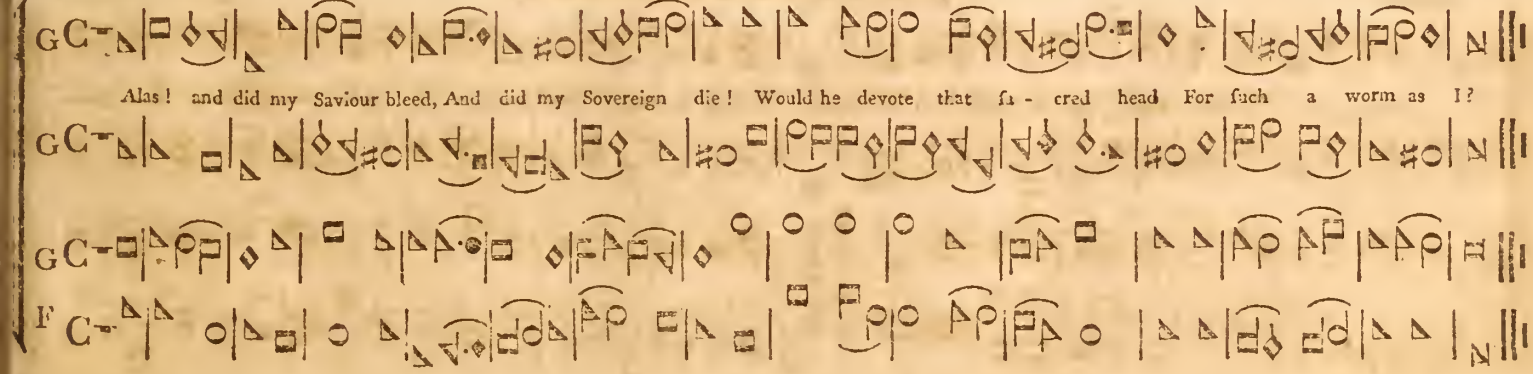
Moderate.

SCOTLAND. No. 82.



Moderate.

WALSALL. No. 83.



Moderate.

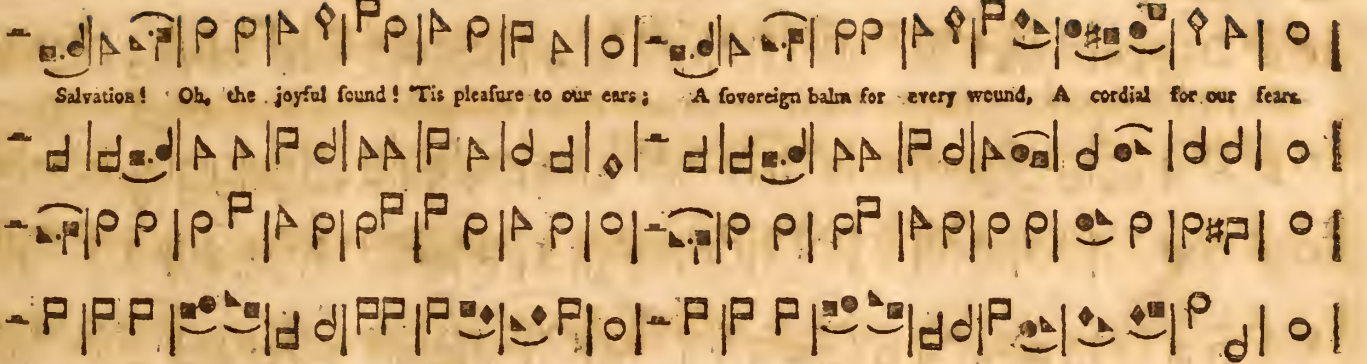
NESTON. No. 84.

Why ſhould we ſtart and fear to die? What tim'rous worms we mortals are! Death is the gate of endleſs joy, And yet we dread to enter there.

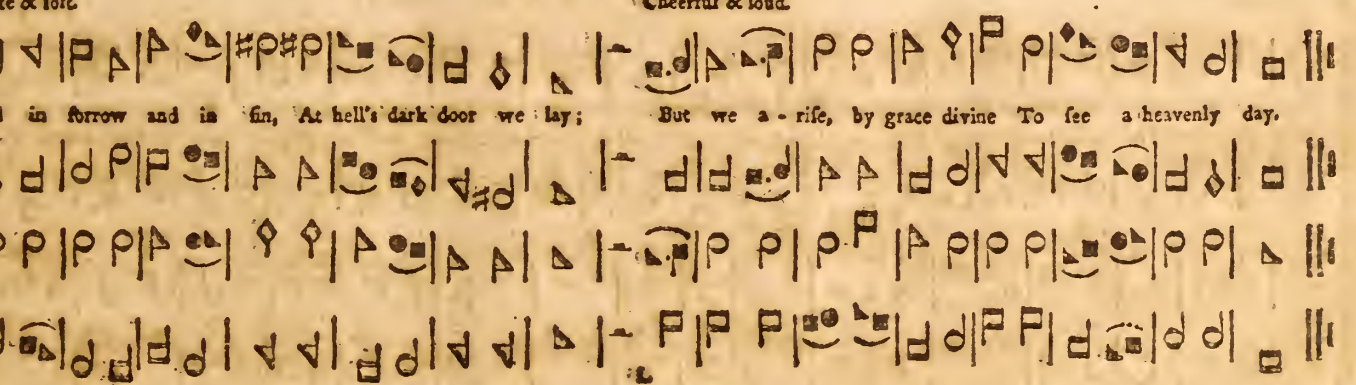
WHITFIELD. No. 85.

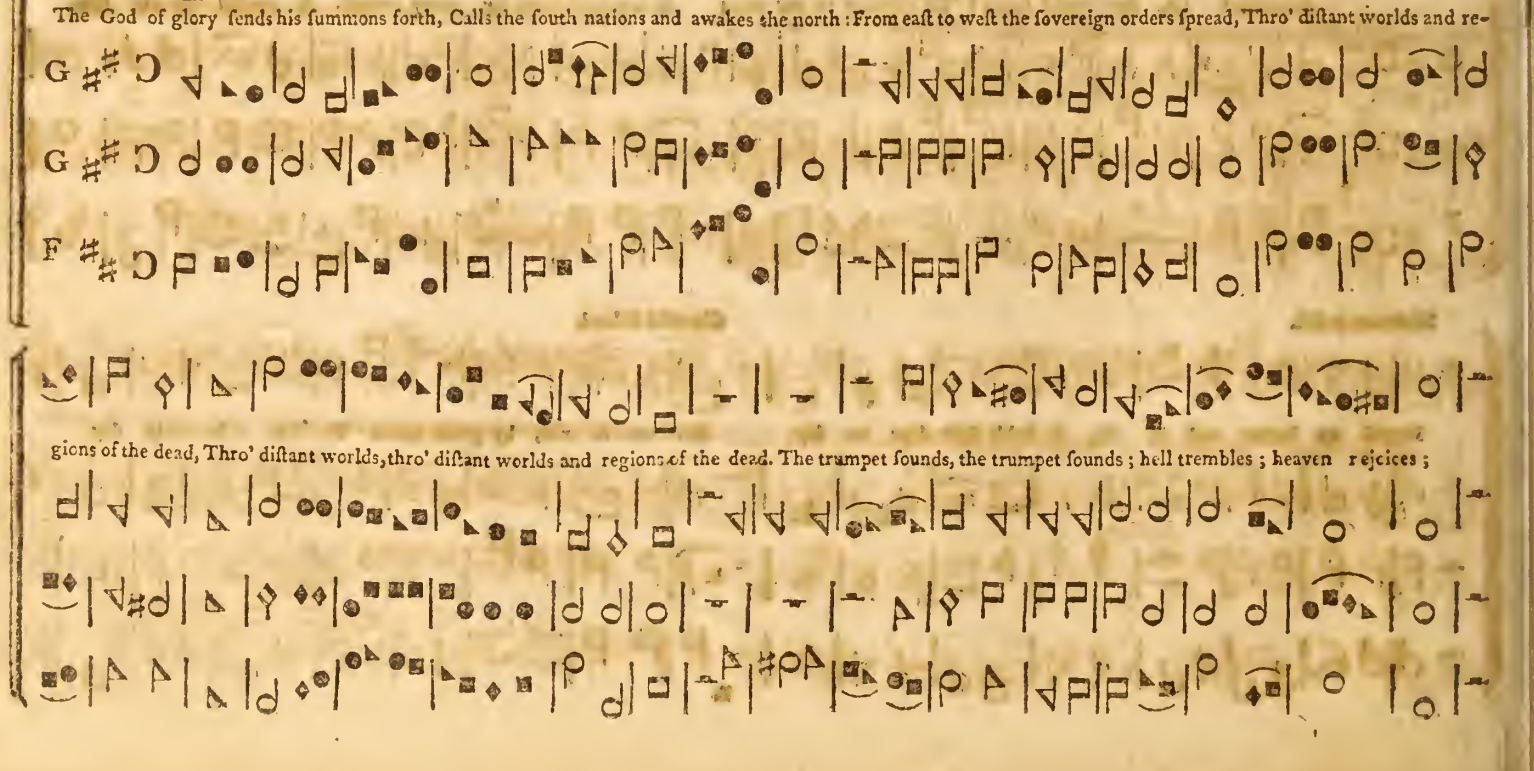
Cheerful.

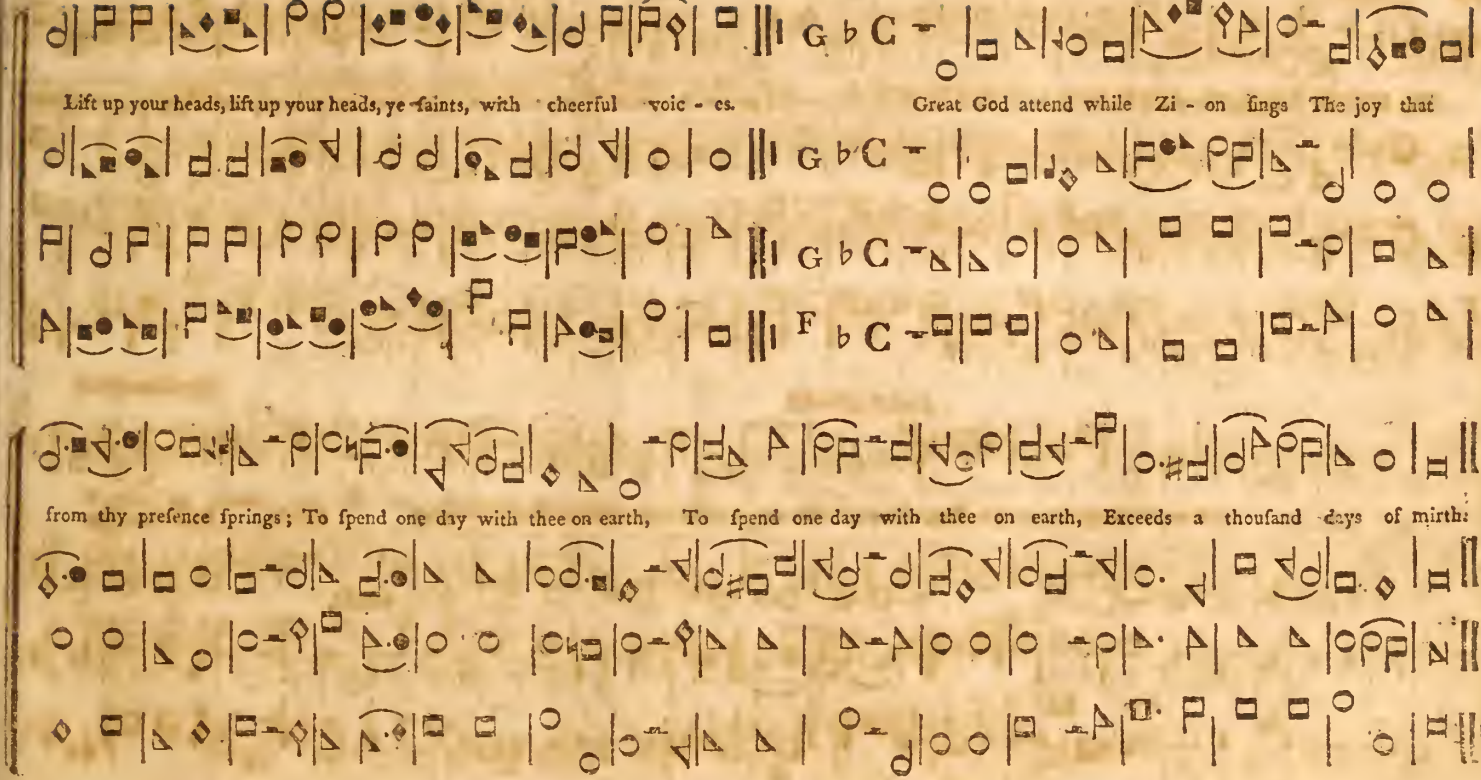
Come, ye that love the Lord, And let your joys be known; Join in a ſong with ſweet accord, And thus ſurround the throne.

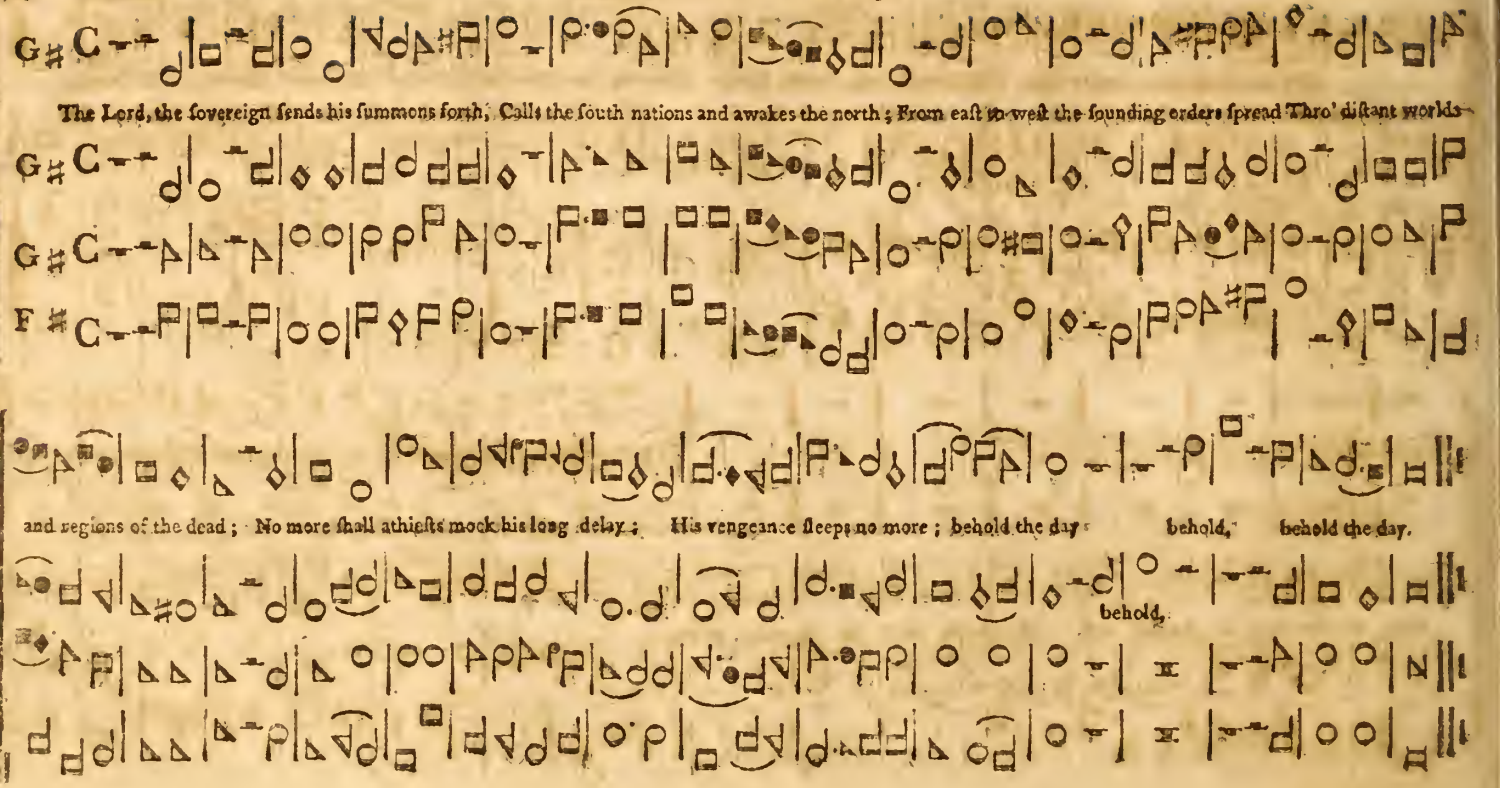


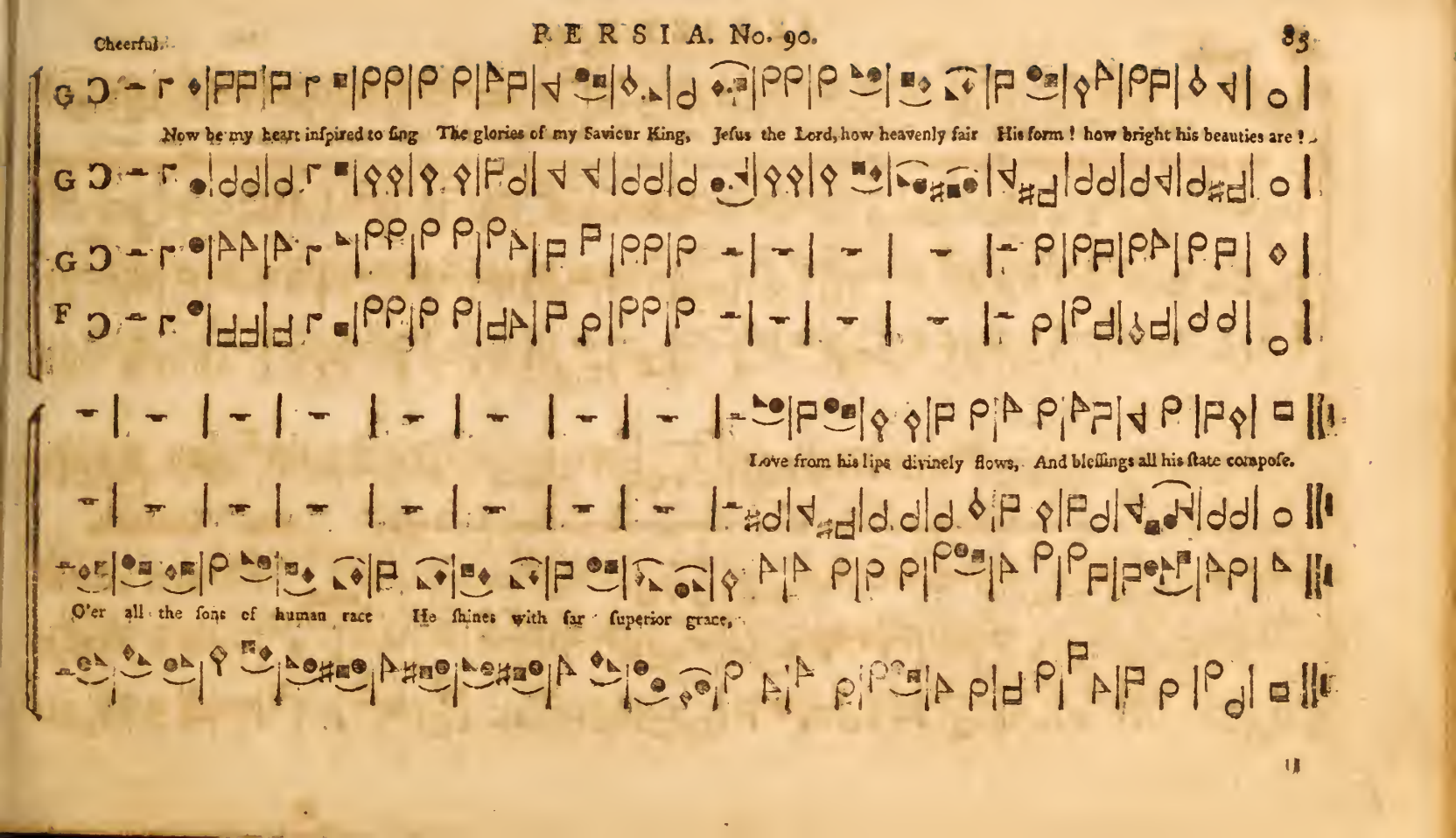
Moderate & soft. Cheerful & loud.

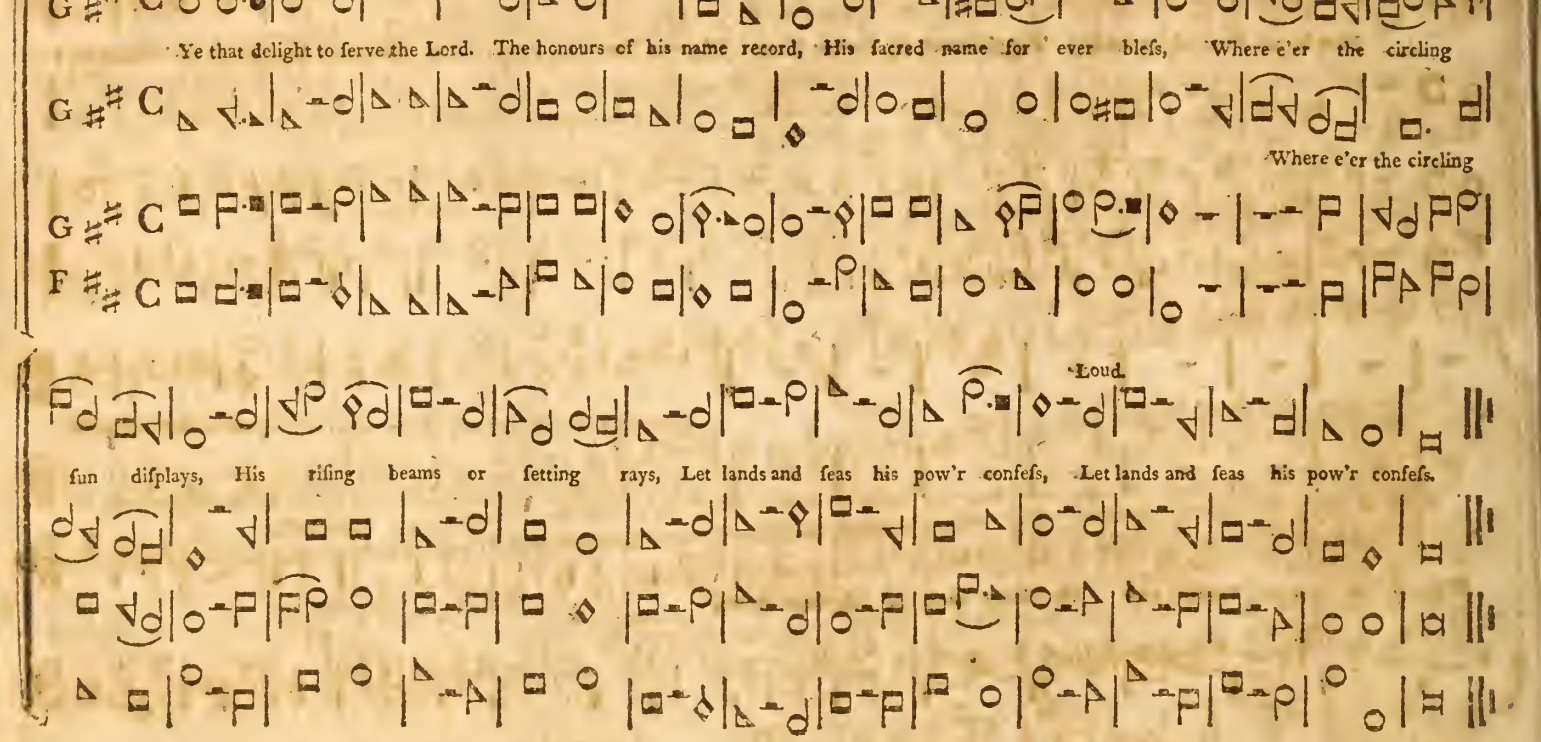


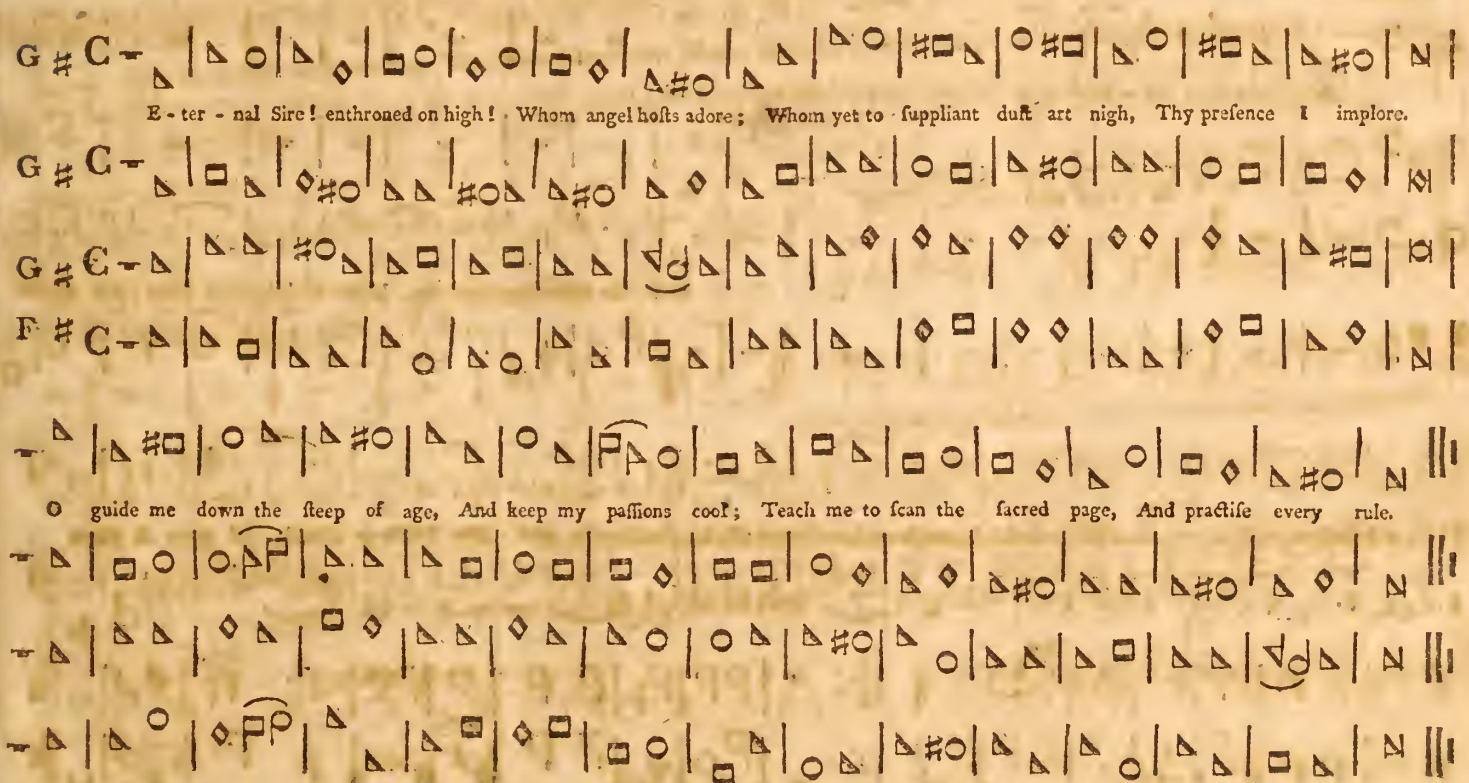

The God of glory ſends his ſummons forth, Calls the ſouth nations and awakes the north: From eaſt to weſt the ſovereign orders ſpread, Thro' diſtant worlds and re-
gions of the dead, Thro' diſtant worlds, thro' diſtant worlds and regions of the dead. The trumpet ſounds, the trumpet ſounds; hell trembles; heaven rejoices;

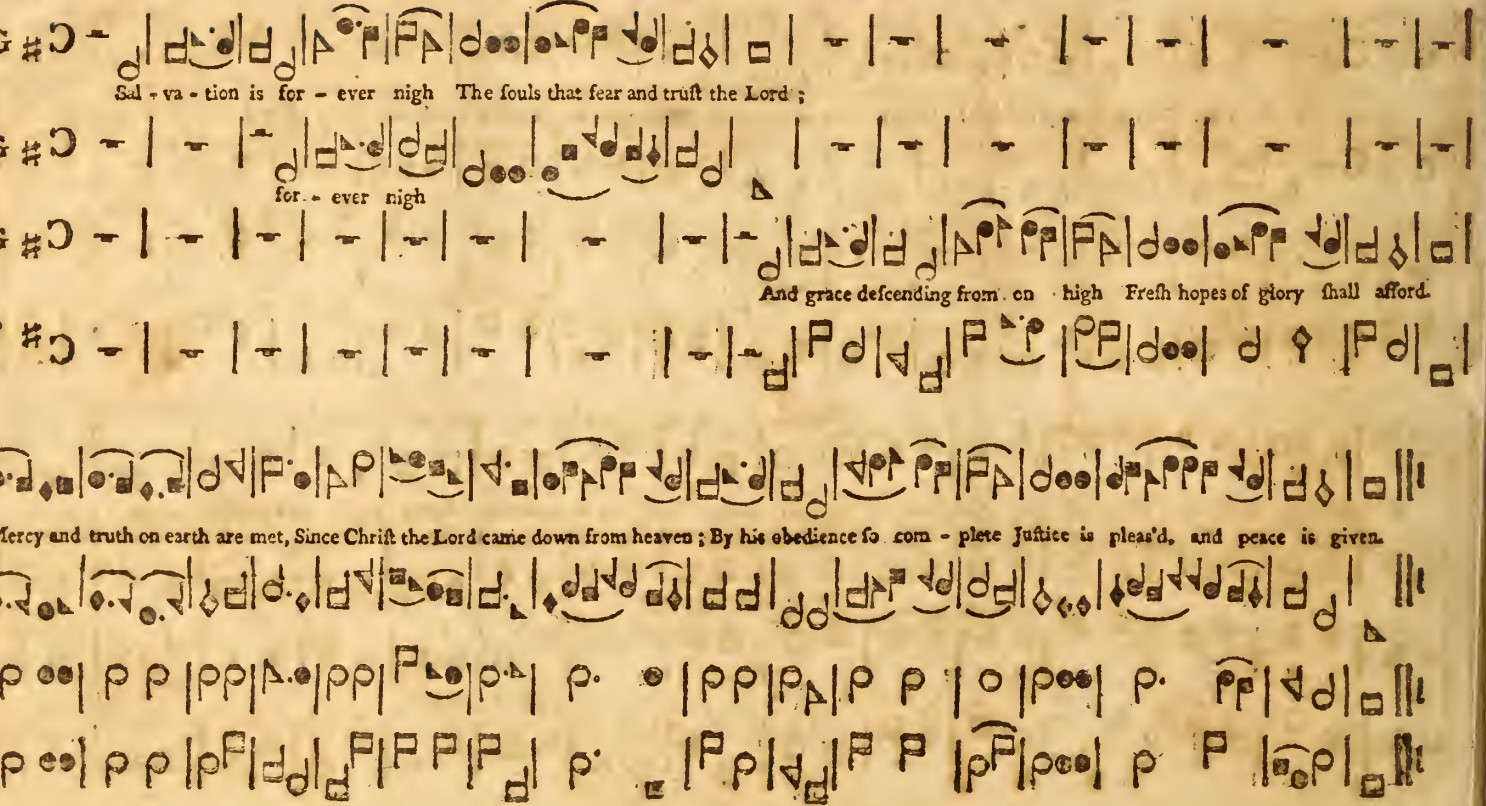

Lift up your heads, lift up your heads, ye faints, with cheerful voic - es. Great God attend while Zi - on fings The joy that
from thy prefence fprings; To fpend one day with thee on earth, To fpend one day with thee on earth, Exceeds a thoufand days of mirth:

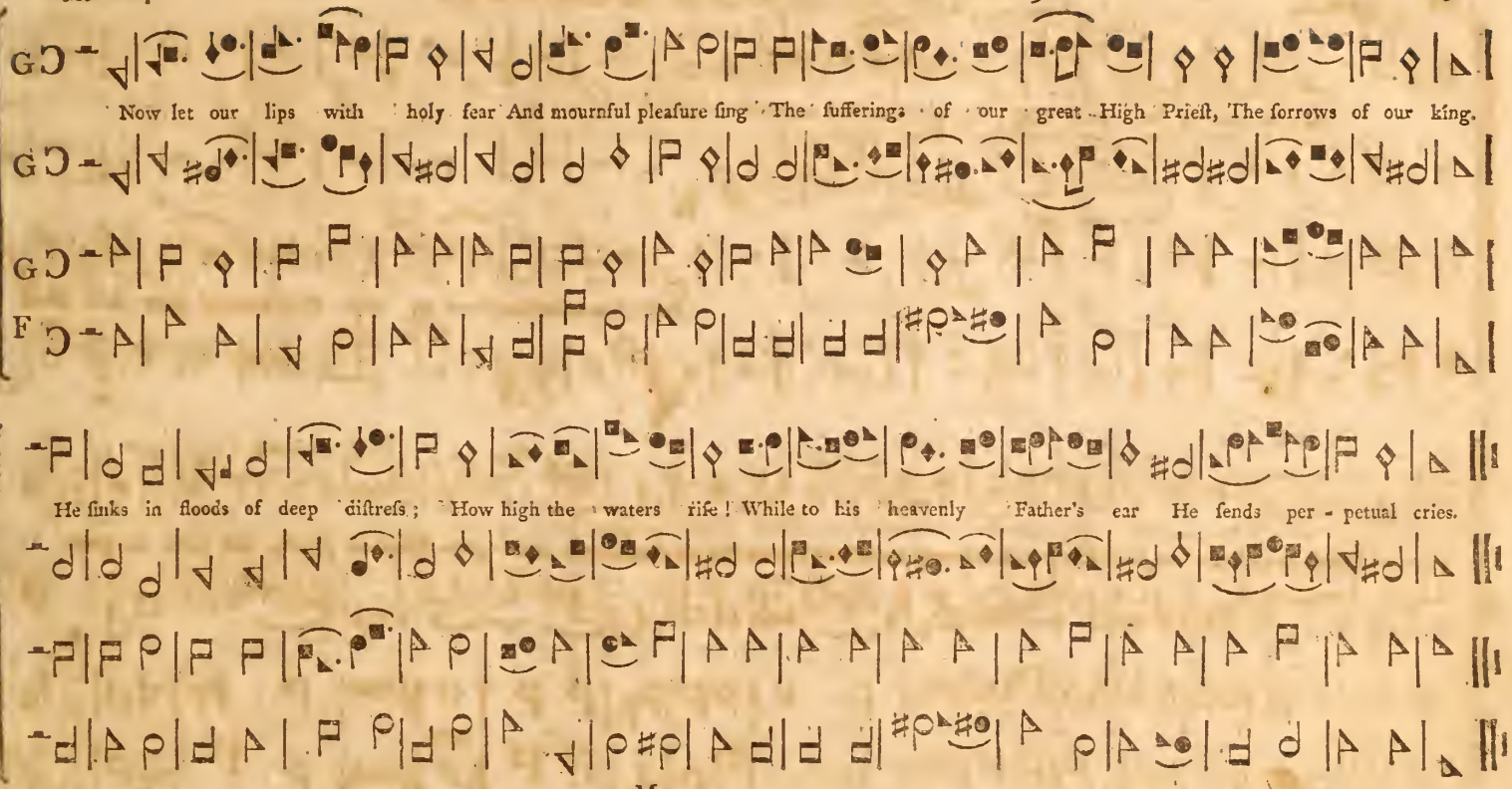

The Lord, the sovereign sends his summons forth; Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant worlds
and regions of the dead; No more shall athiests mock his long delay; His vengeance sleeps no more; behold the day behold, behold the day.
behold,


Now be my heart inspired to sing The glories of my Saviour King, Jesus the Lord, how heavenly fair His form! how bright his beauties are!
Love from his lips divinely flows, And blessings all his state compose.
O'er all the sons of human race He shines with far superior grace,


Ye that delight to serve the Lord. The honours of his name record, His sacred name for ever bless, Where e'er the circling
Where e'er the circling
Loud.
sun displays, His rising beams or setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.

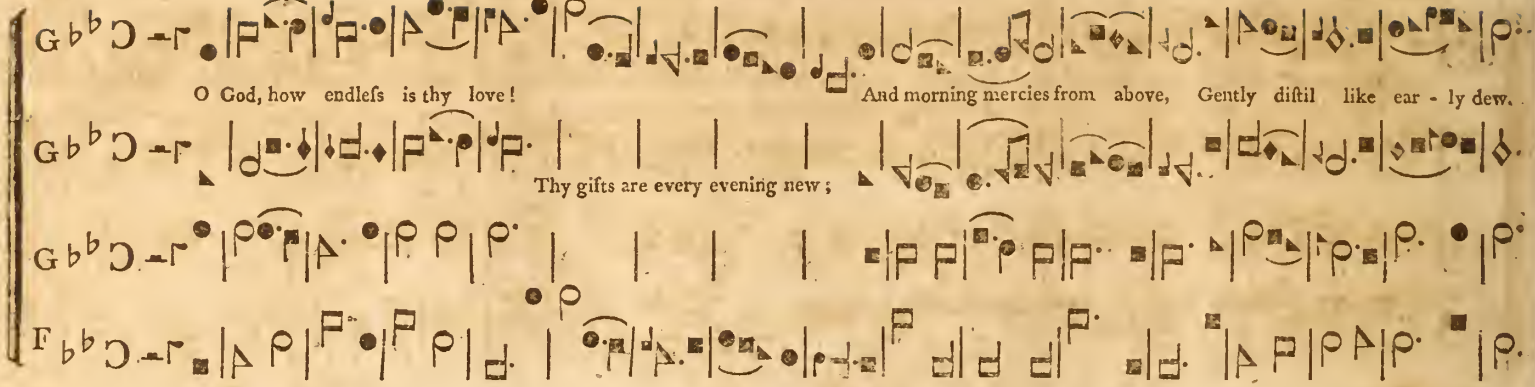

E - ter - nal Sire! enthroned on high! Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence I implore.
O guide me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practise every rule.


Sal - va - tion is for - ever nigh The souls that fear and trust the Lord ;
for - ever nigh
And grace descending from on high Fresh hopes of glory shall afford.
Mercy and truth on earth are met, Since Christ the Lord came down from heaven ; By his obedience so com - plete Justice is pleas'd, and peace is given.


Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our king.
He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends per - petual cries.

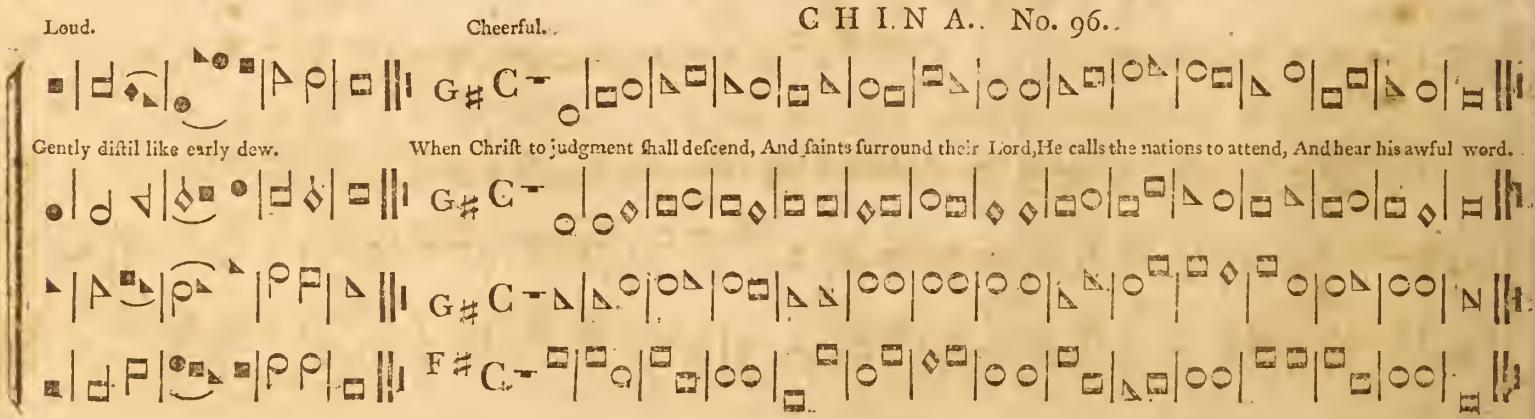
Moderate. Octaves. Soft.

NANTWICH. No. 95.



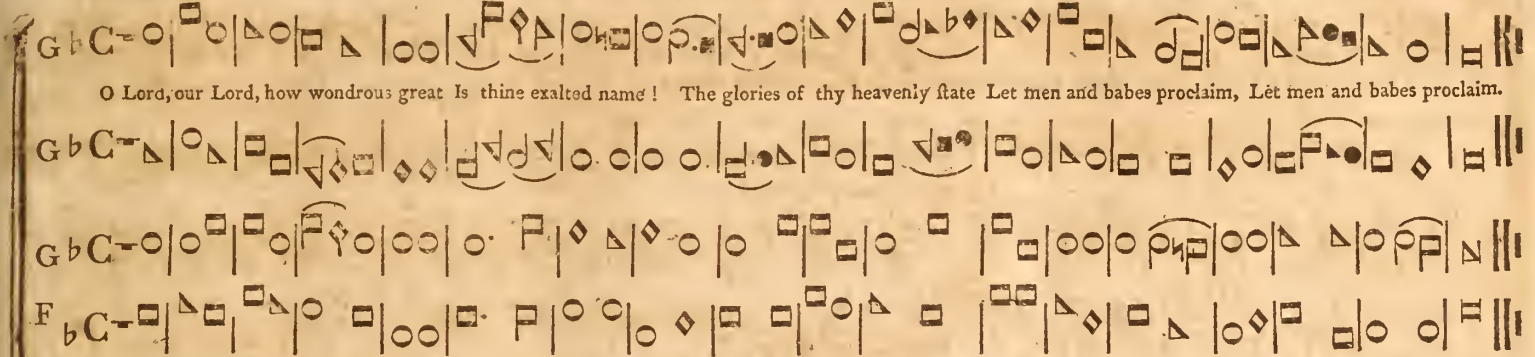
Loud. Cheerful.

CHINA. No. 96.



Cheerful.

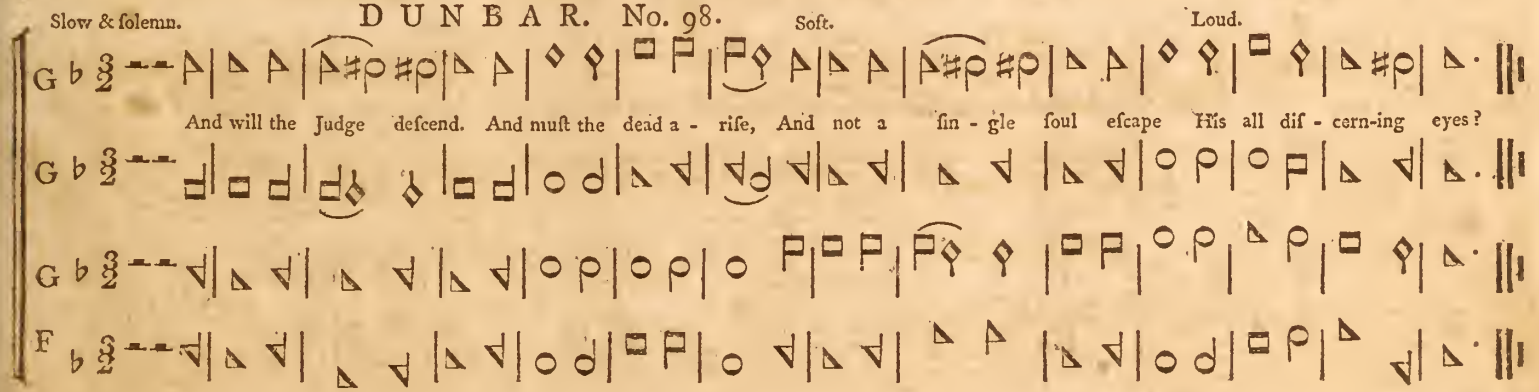
DURHAM. No. 97.



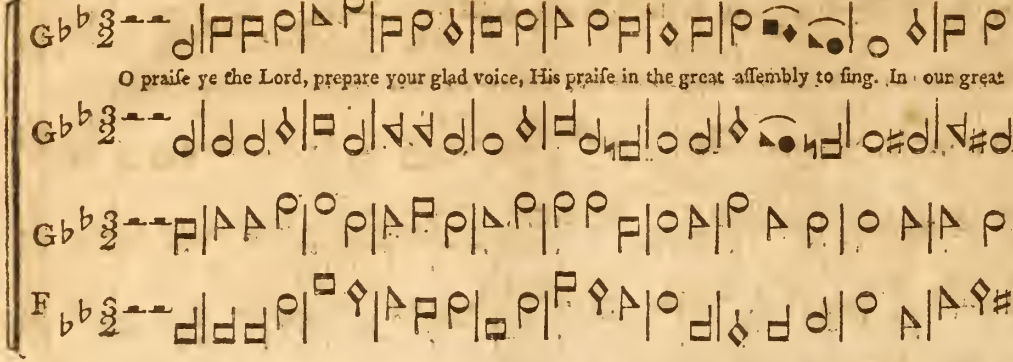
Slow & ſolemn.

DUNBAR. No. 98.

Soft. Loud.

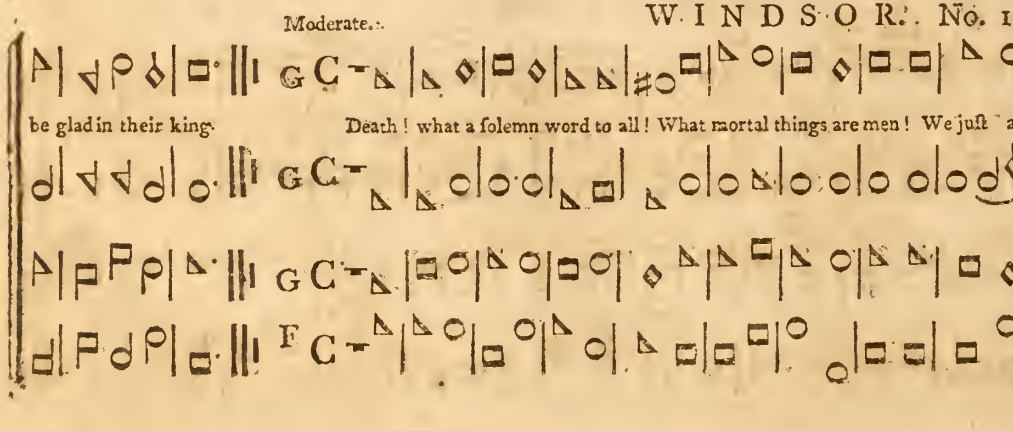


HANOVER. No. 99.



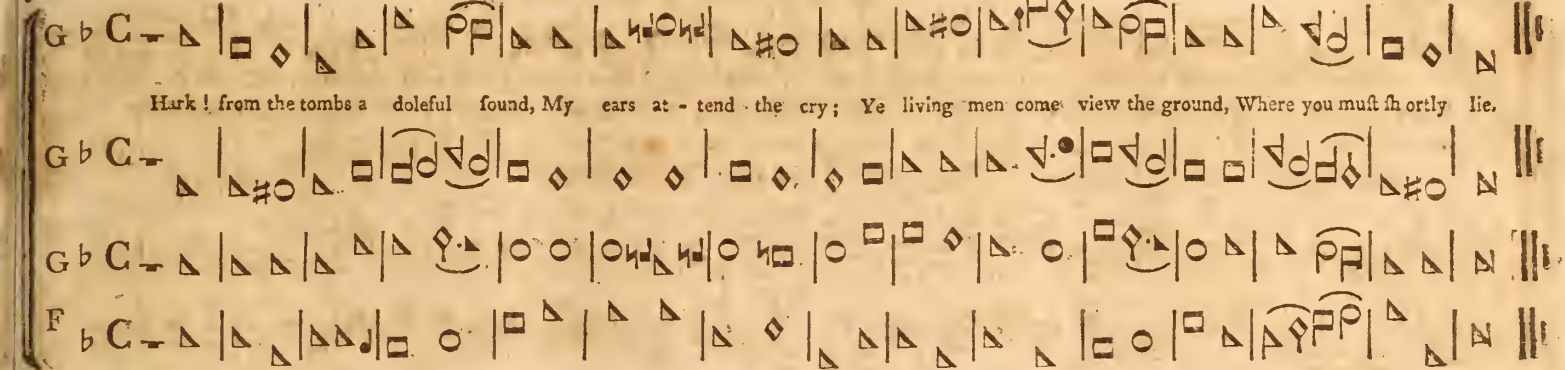
Moderate.

WINDSOR. No. 100.



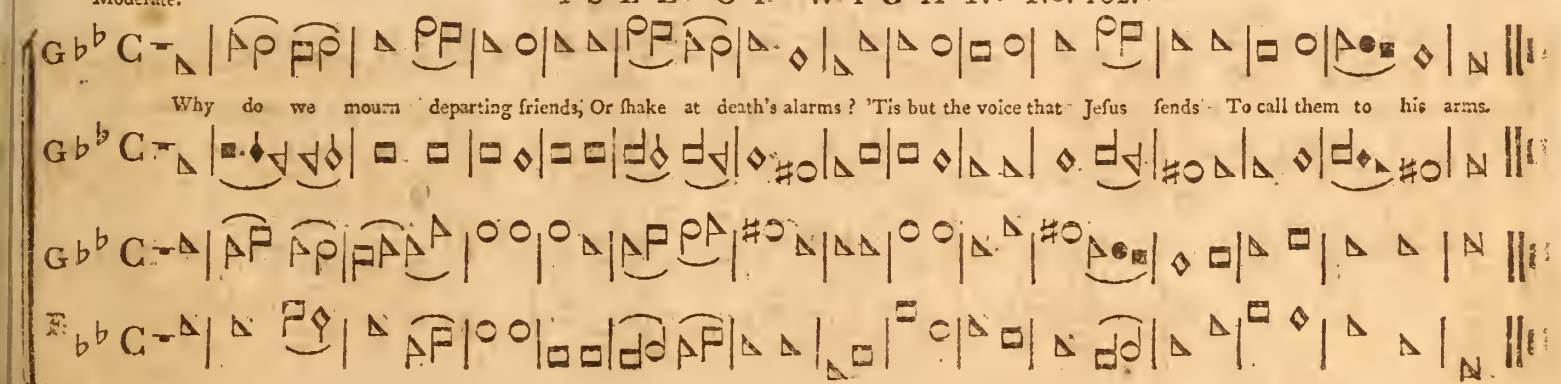
Moderate.

BANGOR. No. 101.



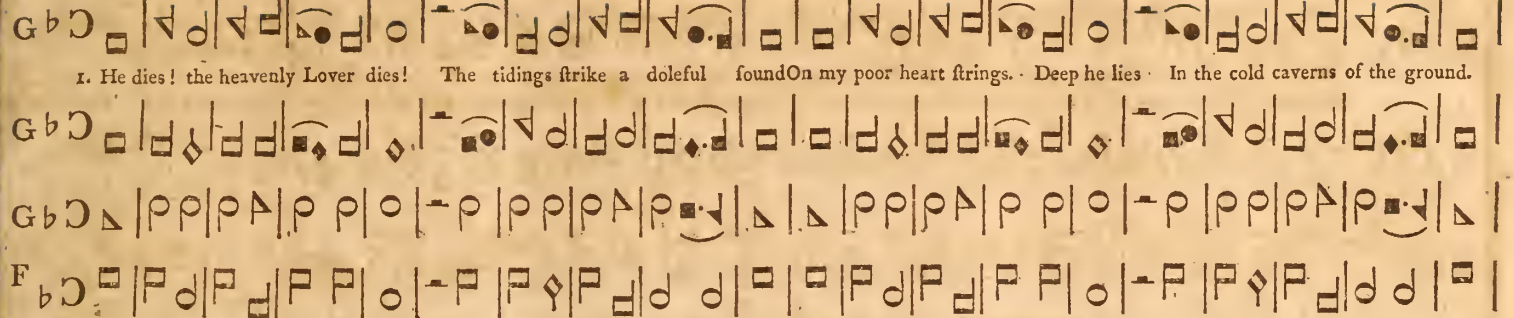
Moderate.

ISLE OF WIGHT. No. 102.



2. Lord, ſhall it be forever ſaid.
" The race of man was only made
" For ſickneſs, ſorrow, and the duſt!"
Are not thy ſervants day by day
Sent to their graves, and turn'd to clay?
Lord, where's thy kindneſs to the juſt?

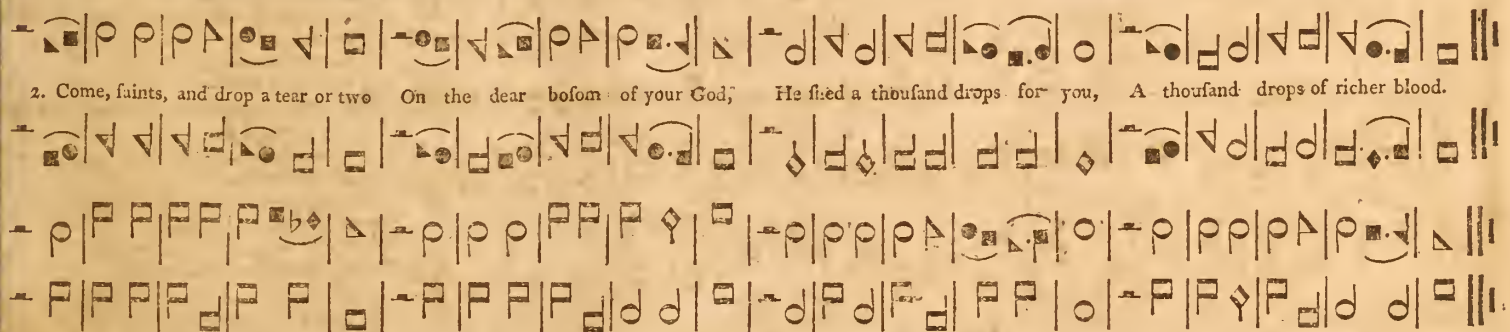
3. Haſt thou not promis'd to thy Son,
And all his ſeed a heavenly crown?
But fleſh and ſenſe indulge deſpair;
Forever bleſſed be the Lord,
That faith can read his holy word,
And find a re.urrection there.



1. He dies! the heavenly Lover dies! The tidings ſtrike a doleful foundOn my poor heart ſtrings. Deep he lies In the cold caverns of the ground.

3. Here's love and grief beyond degree, The Lord of glory dies for men! But lo, what ſudden joys I ſee! Jeſus the dead revives again.

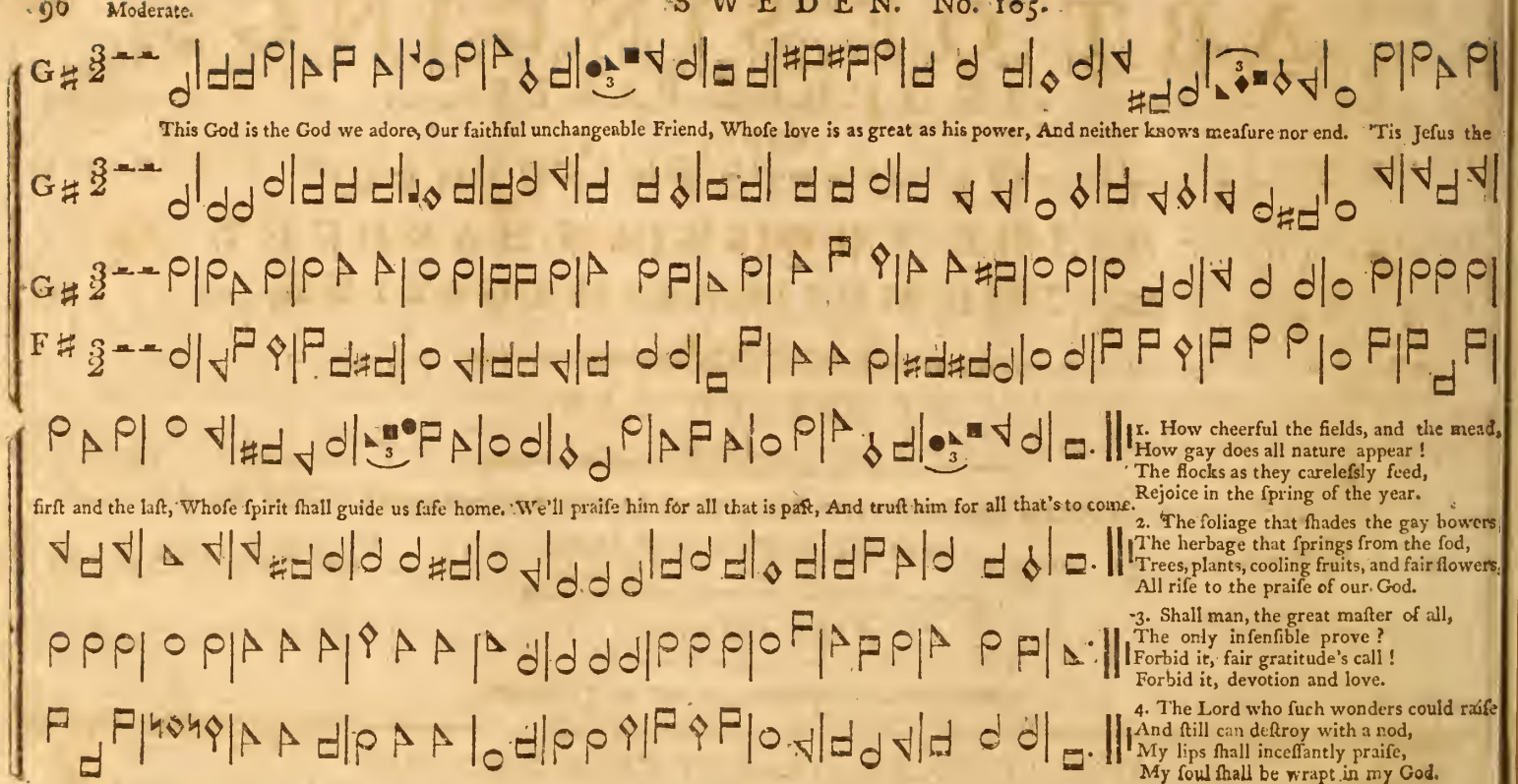
5. Break off your tears, ye ſaints, and tell How high our great Deliverer reigns Sing how he ſpoiled the hoſts of hell, And led the monſter death in chains.



2. Come, ſaints, and drop a tear or two On the dear boſom of your God, He ſhed a thouſand drops for you, A thouſand drops of richer blood.

4. The riſing God forſakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And ſhout him welcome to the ſkies,

6. Say, Live forever, wond'rous King! Born to redeem, and ſtrong to ſave! Then aſk the monſter, Where's thy ſting? And where's thy vict'ry, boaſting grave?



This God is the God we adore, Our faithful unchangeable Friend, Whose love is as great as his power, And neither knows measure nor end. 'Tis Jesus the first and the last, Whose spirit shall guide us safe home. We'll praise him for all that is past, And trust him for all that's to come.

1. How cheerful the fields, and the mead,
How gay does all nature appear!
The flocks as they carelessly feed,
Rejoice in the spring of the year.

2. The foliage that shades the gay bowers,
The herbage that springs from the sod,
Trees, plants, cooling fruits, and fair flowers,
All rise to the praise of our God.

3. Shall man, the great master of all,
The only insensible prove?
Forbid it, fair gratitude's call!
Forbid it, devotion and love.

4. The Lord who such wonders could raise
And still can destroy with a nod,
My lips shall incessantly praise,
My soul shall be wrapt in my God.

THE

CHRISTIAN HARMONY:

OR THE

SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES;

CALCULATED FOR *SCHOOLS* AND *CHURCHES.*

BY ANDREW LAW.

This Plan of mufic has many advantages over the old method. It will affift, both the Learner and the Performer, in afcertaining the true founds of the notes in inftances where the old method can afford no aid for that purpofe.

This method marks, with certainty, the intervals, or distances of founds. The places of the tones and femitones, the major and minor thirds and fourths are always in view. The femitones lie between the diamond and the fquare, and the quarter of a diamond and the fquare. Hence, when any two notes are placed at the diftance of a fecond, a third, or a fourth; it will be inftantly known from the fight of the characters, whether it be the major, or the minor fecond, third, or fourth. This is an advantage which the old method can never poffefs; for it cannot be known from the common notes upon lines and fpaces whether thefe intervals be major, or minor, only by refering back to the cliffs, but here it is vifible in every bar.

The diamond note is never double in the fame octave. It is fixed between the two keys, and is the feventh degree of the fharp key and the fecond degree of the flat key. The quarter of a diamond and the fquare which immediately fucceed each other in afcending, or in defcending, are, the third and fourth degrees of the fharp key, and the fifth and fixth degrees of the flat key.

From this view of the fubject, it will not be difficult to afcertain the degrees of the key, for if any one degree be known, all the other degrees will follow of courfe. The laft note of the bafs is always the fquare in the fharp key, and the quarter of a diamond in the flat key. Therefore by looking at the laft note of the bafs, and then at a few bars of the tune, either the diamond, or the quarter of a diamond and fquare together, will appear, by which the feventh degree, or the third and fourth of the fharp key will be known; and the fecond degree, or fifth and fixth of the flat key. Hence it will follow, that the tafk of the Learner, and the burden of the Performer will be greatly diminifhed, and, that the Art will be rendered eafy and familiar.

THE First Part of the Art of Singing, was published two years ago. The Second Part, or the Christian Harmony, is here completed. In connection with the First, it will be found a very considerable advance towards an assortment of Church Music.

NOTES.

The tunes with a Chorus, such as Washington, Kedron, Ashley and Myra, the Chorus may be sung after each verse, or only after the last.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

When the tune called Doncaster is sung in the second verse, the last line but one will require the two minims in the bar with the semibreve rest, to be sung as semibreves, and the rest to be omitted. It may also be sung in any common metre psalm or hymn, by making the same alteration in the other instances, where there are semibreve rests in the middle of a line, and by adding a dot to the note following the semibreve rest in the third line, leaving out the minim rest in the same bar. Other tunes which have rests in the middle of lines, when those rests break words of more than one syllable, they may be omitted.

Tunes which require the repetition of some words to complete the tune, will, in some instances, require a different repetition; as in Hotham, the second verse, "With the shadow," this may be done by throwing out the slur.

Some hymns have an unequal number of syllables in some lines, and require two notes to one syllable; an instance of this is found in the hymn set to Galilee, the first word, where the two crotchets are sung as one minim, and the first word of the fifth line of the fifth verse is sung in the same manner.

Those parts of tunes, over which the word unisons, or octaves is placed, the whole choir sing the same part.

METRES.

Lines in a verse.	Syllables in a line.	Tunes.
4 Long Metre	8 8 8 8	Old 100
4 Common Metre	8 6 8 6	Mear
4 Short Metre	6 6 8 6	Beverly
Particular Metres		
6 lines	8 8 8 8 8 8	Charleſton
8	6 6 6 6 4 4 4 4	Southbury
6	6 6 8 6 6 8	Canton
6	10 10 10 10 11 11	Newport
6	10 10 10 10 10 10	Newbern
4 ſevens	7 7 7 7	Lancaſter
6	7 7 7 7 7 7	Vienna
6	6 6 7 7 7 7	Pewſey
6	8 8 6 8 8 6	Lyſtra
4	6 6 8 4	Leoni

Lines in a verse.	Syllables in a line.	Tunes.
Peculiar Metres.		
4	10 10 11 11	Hanover
4	11 11 11 11	Norwich
4	11 11 11 5	Tempeſt
3	5 5 11	Malta
4	5 5 5 11	Mill Ville
4	8 8 8 8	Sweden
4	8 7 8 7	Stamford.
6	8 7 8 7 4 7	Wincheſter.
8	7 6 7 6 7 8 7 6	Cadiz
5	8 6 5 5 8	Briſtol
7	6 6 4 6 6 6 4	Trinity
6	6 6 9 6 6 9	Galilee

Peculiar Metres have, frequently, two short syllables together, and require different tunes from others of the same number of syllables.

Many of the tunes are double, comprehending two verſes.

Cadiz may be ſung to the metre of Amſterdam, by adding a ſlur to the two firſt notes of the ſixth line.

Lebanon and Gath may be ſung in the 89th and 113th pſalms Particular Metre. Pſalms and Hymns of this metre may be ſung in Long Metre tunes, by repeating the two firſt or the two laſt lines of the tune; if the tune be double, two lines of each verſe may be repeated to complete the tune.

INDEX.

Athens	C.	115	Habakkuk	L.	146	Olivet	Pec.	160
Ashley	C.	124	Hadley	L.	143	Orange	C.	116
Abridge	C.	156	Haverhill	L.	158	Pewsey	P.	158
Berea	C.	135	Hebron	C.	149	Plainfield	L.	119
Bristol	Pec.	133	Hotham	P.	108	Portland	S.	117
Cadiz	P.	114	Islington	L.	148	Portsmouth	P.	144
Calvary	Pec.	142	Italy	L.	110	Sicily	C.	133
Cambridge	C.	136	Jordan	C.	159	Stamford	Pec.	109
Chapel	P.	129	Judea	C.	137	Stafford	C.	139
Concord	L.	118	Kedron	Pec.	130	Syria	C.	132
Corinth	Pec.	128	Keene	C.	123	Tempest	Pec.	150
Cuba	L.	126	Lebanon	L.	126	Trenton	C.	111
Cyprus	C.	151	Leoni	P.	142	Trinity	Pec.	127
Derby	C.	136	Lystra	P.	154	Troas	C.	157
Doncaster	C.	145	Malta	Pec.	134	Trumpet	P.	138
Evening Hymn	L.	141	Marseilles	P.	140	Turin	P.	134
Ephesus	C.	149	Medfield	Pec.	113	Washington	C.	106
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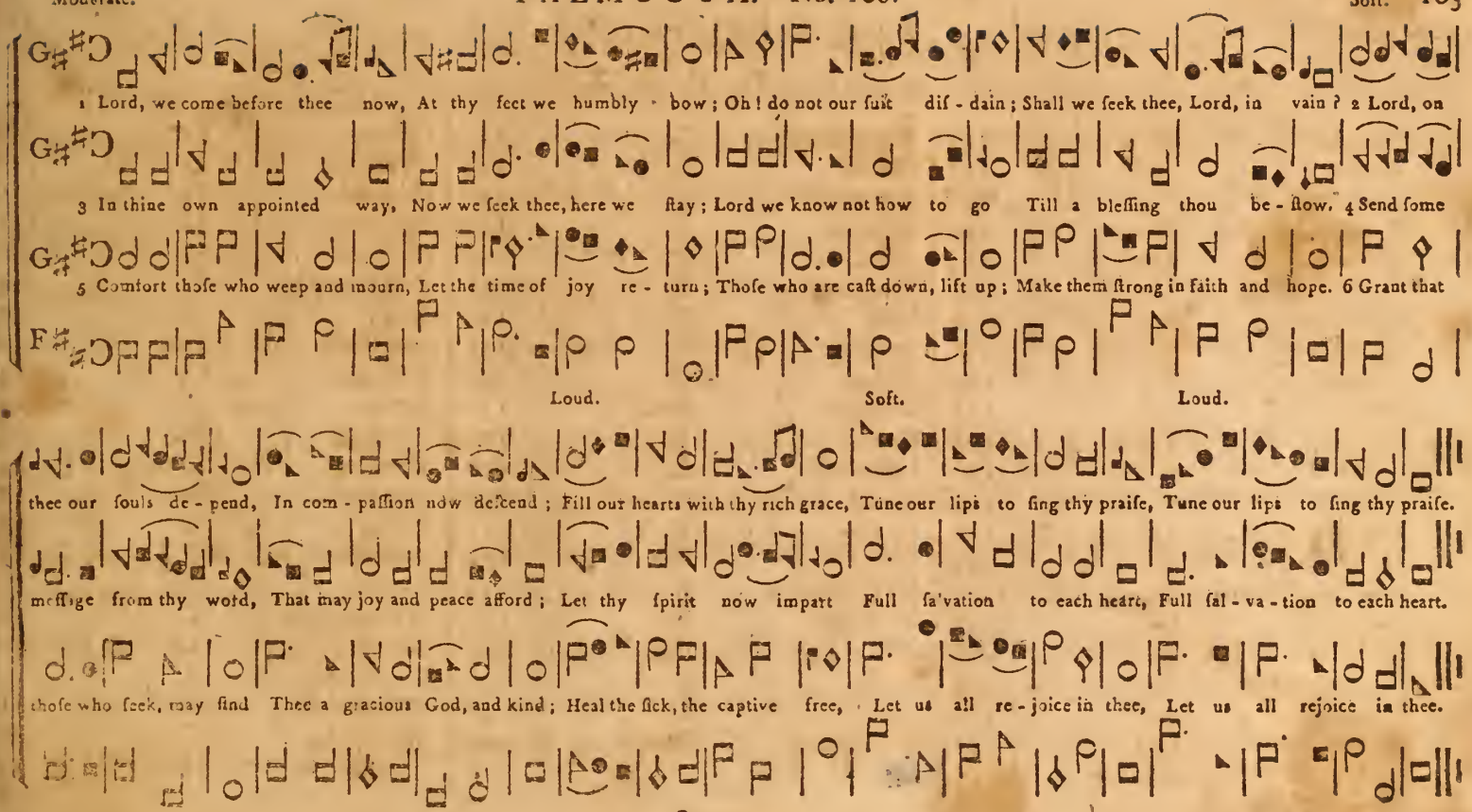
Galilee	Pec.	150	Norwich	Pec.	140	Windham	C.	121
Gath	L.	138				Vienna.	P.	125


1 Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit dis - dain; Shall we seek thee, Lord, in vain? 2 Lord, on
3 In thine own appointed way, Now we seek thee, here we stay; Lord we know not how to go Till a bleſſing thou be - ſtow. 4 Send ſome
5 Comfort thoſe who weep and mourn, Let the time of joy re - turn; Thoſe who are caſt down, lift up; Make them ſtrong in faith and hope. 6 Grant that
Loud.
Soft.
Loud.
thee our ſouls de - pend, In com - paſſion now deſcend; Fill our hearts with thy rich grace, Tune our lips to ſing thy praiſe, Tune our lips to ſing thy praiſe.
meſſage from thy word, That may joy and peace afford; Let thy ſpirit now impart Full ſa'vation to each heart, Full ſal - va - tion to each heart.
thoſe who ſeek, may find Thee a gracious God, and kind; Heal the ſick, the captive free, Let us all re - joice in thee, Let us all rejoice in thee.

Slow.

WASHINGTON. No. 107.

1 Our souls, by love together knit, Cemented, mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-

2 The little cloud increases still, The heavens are big with rain; We haste to catch the teeming shower, And all its moisture

3 And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee divine

Soft. Loud. Soft. Loud.

gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire; He stopp'd, and talk'd, and fed, and bless, And fill'd th' enlarg'd desire.

drain. A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim Thee God.

own, May we,—we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold Thee face to face!

"A Saviour!" let creation ſing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulneſs in our ſouls he

'A Saviour!" let creation ſing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulneſs in our ſouls he

pours, 'Tis almoſt done, 'tis almoſt o'er. We're joining them who're gone before, We then ſhall meet to part no more, We then ſhall meet to part no more.

pours, 'Tis almoſt done, 'tis almoſt o'er. We're joining them who're gone before, We then ſhall meet to part no more, We then ſhall meet to part no more.

1 Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my

2 Other refuge have I none; Hangs my helpless soul on thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on

3 Thou, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy

4 Plenteous grace in thee is found, Grace to pardon all my sin. Let the healing streams abound, Make, and keep me pure within; Thou of life the

Soft. Loud.

Sav-iour, hide, Till the storm of life is past; Safe into the haven guide, O re-ceive, O receive, O receive my soul at last.

thee is stay'd, All my help from thee I bring; Cover my defenceless head With the shadow, with the shadow, with the shadow of thy wings.

is thy name; I am all un-righteousness! Vile, and full of sin I am, Thou art full, thou art full, thou art full of truth and grace.

fountain art, Freely let me take of thee; Spring thou up within my heart, Rise to all, rise to all, rise to all e-ter-ni-ty.

1 Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling; All thy faithful mercies

2 Breathe, O breathe thy loving spirit, Into every troubled breast! Let us all in thee inherit, Let us find thy promis'd

3 Come, almighty to deliver, Let us all thy life receive! Suddenly return, and never, Never more thy temples

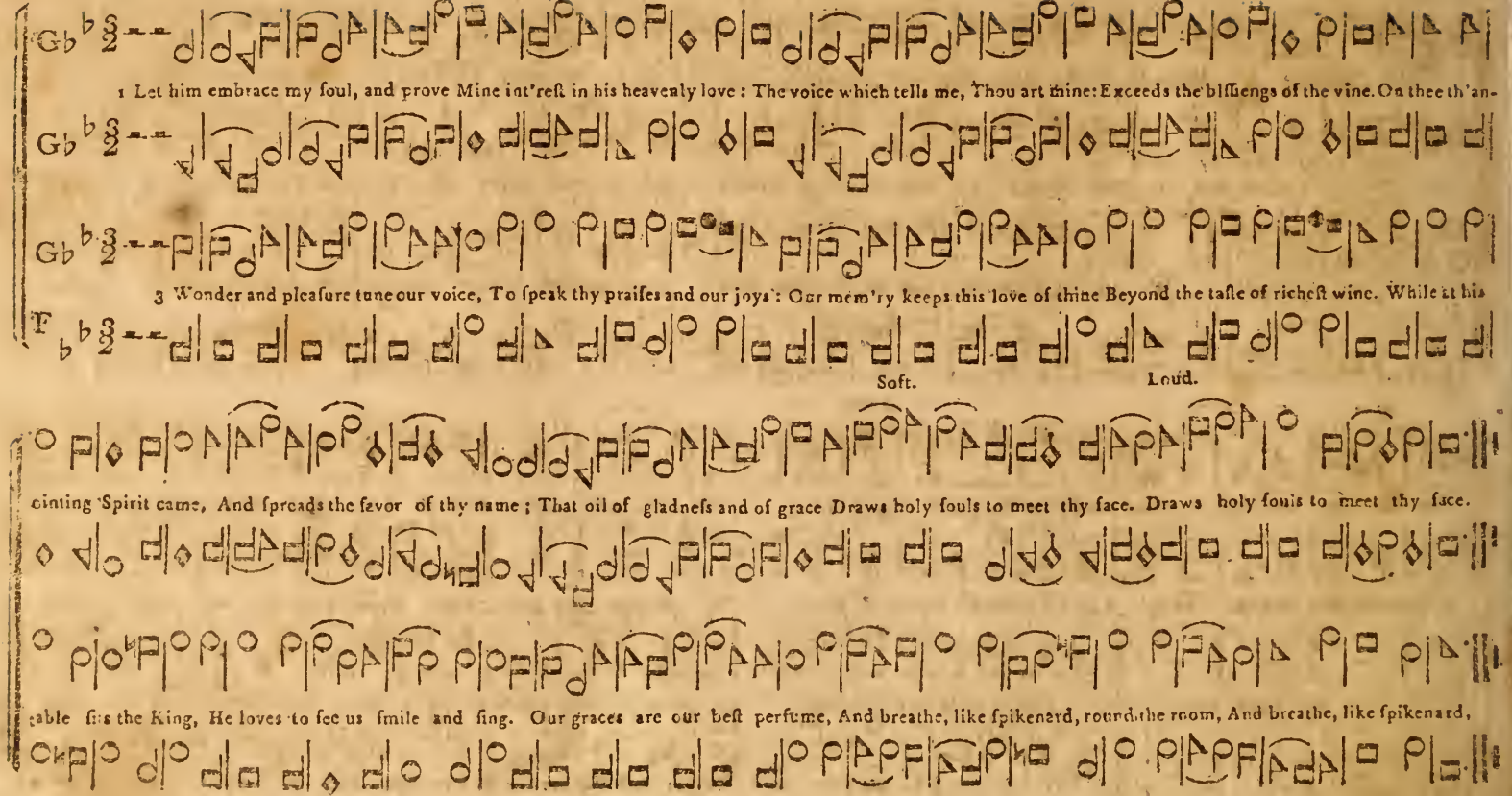
4 Finish then thy new creation, Pure, unspotted may we be. Let us see our whole salvation, Perfect - ly se - cure by

crown; Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, Enter every trembling heart!

rest. Take away the love of sinning, Alpha and O - me - ga be, End of faith as its beginning, Set our hearts at lib - er - ty.

leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glory in thy precious love.

thee! Chang'd from glory into glory, Till in heaven we take our place; Till we cast our crowns before thee, Lost in wonder, love and praise.


1 Let him embrace my ſoul, and prove Mine int'reſt in his heavenly love: The voice which tells me, Thou art mine: Exceeds the bliſſengs of the vine. On thee th'an-
3 Wonder and pleaſure tune our voice, To ſpeak thy praiſes and our joys: Our mem'ry keeps this love of thine Beyond the taſte of richeſt wine. While at his
Soft.
Loud.
ointing Spirit came, And ſpreads the favor of thy name; That oil of gladneſs and of grace Draws holy ſouls to meet thy face. Draws holy ſouls to meet thy face.
table ſits the King, He loves to ſee us ſmile and ſing. Our graces are our beſt perfume, And breathe, like ſpikenard, round the room, And breathe, like ſpikenard,

1 Rejoice, ye righteous, in the Lord, This work belongs to you. Sing of his name, his ways, his word, How holy, just and true!
3 His wisdom and almighty word The heavenly arches spread; And by the Spirit of the Lord Their shining hosts were made.
5 Ye tenants of the spacious earth, With fear before him stand: He spake, and Nature took its birth, And rests on his command.
2 His mercy and his righteousness Let heaven and earth proclaim; His works of nature and of grace Reveal his wondrous name.
4 He bade the liquid waters flow To their appointed deep; The flowing seas their limits know, And their own station keep.
6 He scorns the angry nations' rage, And breaks their vain designs; His counsel stands through ev'ry age, And in full glory shines.

FUNERAL PIECE. No. 112.

Loud. Soft.

1 The righteous souls, that take their flight Far from this world of pain, In God's paternal bosom blest For ev - er shall remain.

2 To minds unwise they seem to die, All joyful hopes to cease; Yet they, secur'd by Je - sus, live In ev - er - last - ing peace.

3 And at the great, the awful day, When Christ descends from high, With myriads of triumphant saints, He'll own them in the sky.

Moderate. Loud. Diminish. Loud.

4 Then He, their Judge, their mighty Lord, Displays redeeming grace, And calls them ev - er to behold The brightness of his face.

4 Then He, their Judge, their mighty Lord, Displays redeeming grace, And calls them ev - er to behold The brightness of his face.

1 Come, thou fount of every bleſſing, Tune my heart to ſing thy grace; Streams of mercy, never ceaſing, Call for ſongs of loudeſt praiſe. Teach me ſome me-

2 Here I raiſe my Eben-ez-er; Hither, by thy help, I'm come; And I hope, by thy good pleaſure, Safely to arrive at home; Je-ſus ſought me

3 Oh! to grace how great a debtor Daily I'm conſtrain'd to be! Let that grace, now, like a fetter, Bind my wand'ring heart to thee! Prone to wander,

Soft. Loud.

lodious ſonnet, Sung by flaming tongues above; Praiſe the mount, praiſe the mount, praiſe the mount, Oh! fix us on it, Mount of God's unchanging love!

when a ſtranger, Wand'ring from the fold of God; He, to reſcue, He, to reſcue, He, to reſcue me from danger, Interpos'd his precious blood.

Lord, I feel it, Prone to leave the God I love; Here's my heart, here's my heart, here's my heart, take and ſeal it, Seal it from thy courts above.

1 Je - sus, let thy pitying eye Call back a wand'ring sheep; False to thee, like Pe - ter, I Would fain, like Pe - ter, weep.

2 Saviour, Prince, enthron'd above Re - pent - ance to im - part, Give me, through thy dy - ing love, The humble contrite heart.

3 See me, Saviour, from above, Nor suffer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eye.

4 Look, as when thine eye pursu'd The first a - pos - tate man, Saw him - self'ring in his blood, And bad him rise a - gain.

Let me be by grace restor'd, On me be all long suff' - ring shown; Turn, and look up - on me, Lord, And break my heart of stone.

Give, what I have long implor'd, A portion of thy grief un - known; Turn, and look up - on me, Lord, And break my heart of stone.

Speak the rec - on - cil - ing word And let thy mercy melt me down; Turn, and look up - on me, Lord, And break my heart of stone.

Speak my par - a - dise re - stor'd, Redeem me by thy grace a - lone. Turn, and look up - on me, Lord, And break my heart of stone.

Slow. Soft. Loud.

1 And will the Lord thus con - de - scend To vis - it sin - ful worms? Thus at the door shall mercy stand, In all her winning

2 Shall Jesus for ad - mis - sion sue, His charming voice unheard? And this vile heart, his rightful due, Remain for - ever

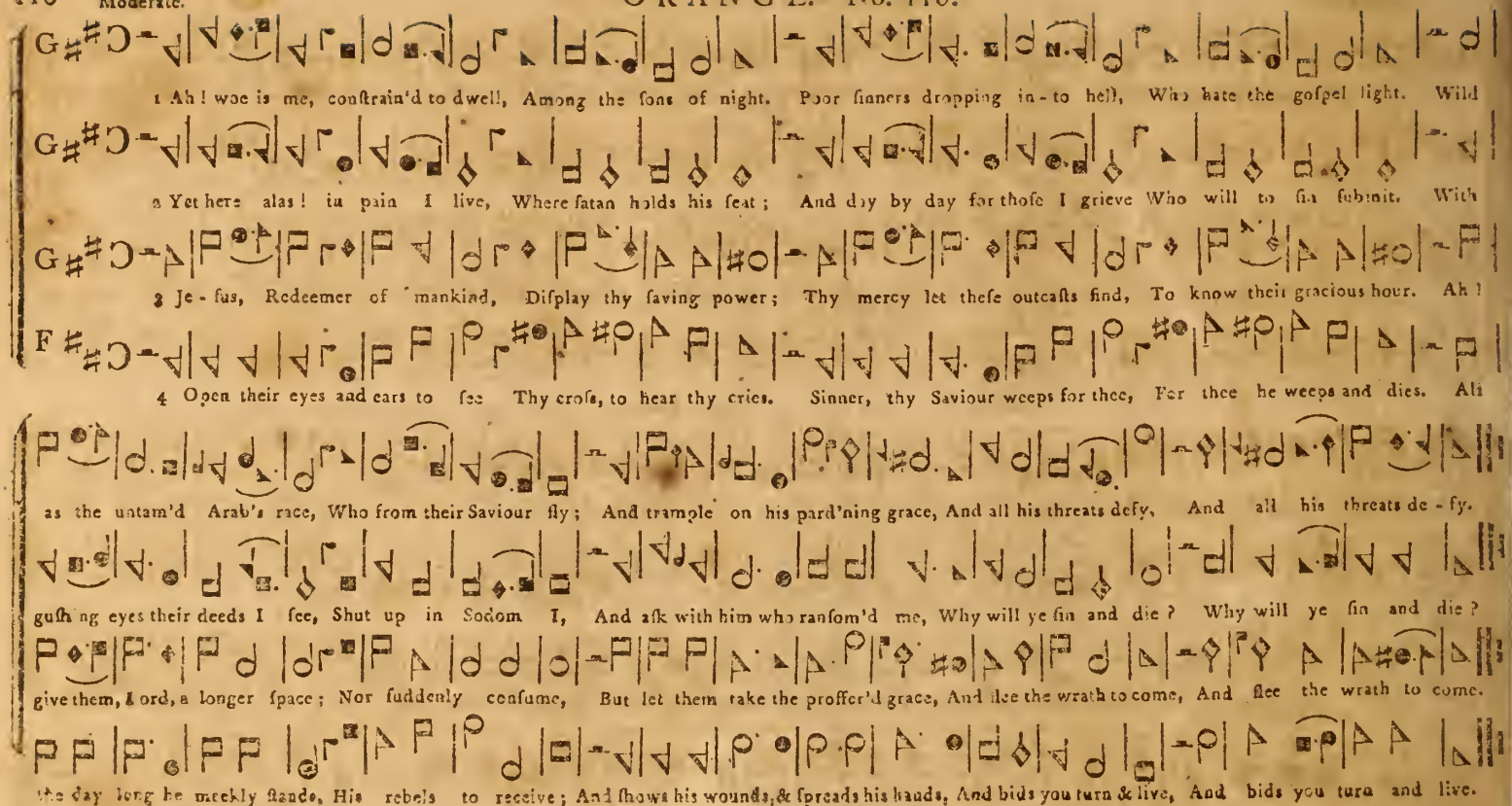
3 Lord, rise in all thy conqu'ring grace, Thy mighty power display; One beam of glory from thy face Can drive my foes a-

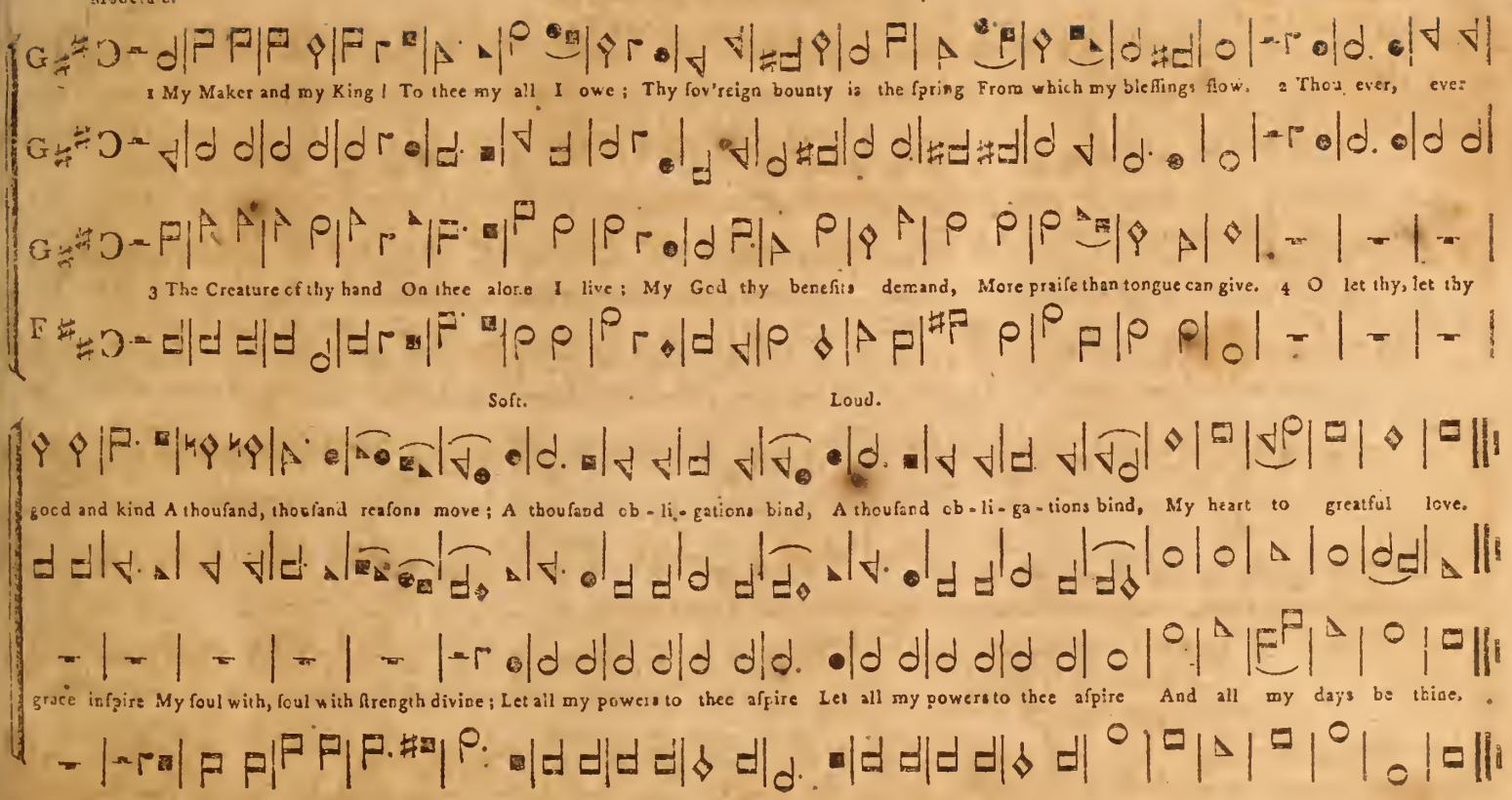
Unis. Soft.

forms. Sur - priz - ing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no tender part? Must mer - cy plead in vain?

barr'd? 'Tis sin, a - las, with tyrant power, The lodging has possest; And crouds of traitors bar the door, Against the heavenly guests

way. Ye dang'rous inmates, hence depart; Dear Saviour enter in, And guard the passage to my heart, And keep out eve - ry sin.


1 Ah! woe is me, constrain'd to dwell, Among the sons of night. Poor sinners dropping in-to hell, Who hate the gospel light. Wild
2 Yet here alas! in pain I live, Where satan holds his seat; And day by day for those I grieve Who will to sin submit. With
3 Je-sus, Redeemer of mankind, Display thy saving power; Thy mercy let these outcasts find, To know their gracious hour. Ah!
4 Open their eyes and ears to see Thy cross, to hear thy cries. Sinner, thy Saviour weeps for thee, For thee he weeps and dies. Ah!
as the untam'd Arab's race, Who from their Saviour fly; And trample on his pard'ning grace, And all his threats defy, And all his threats de-fy.
gushing eyes their deeds I see, Shut up in Sodom I, And ask with him who ransom'd me, Why will ye sin and die? Why will ye sin and die?
give them, Lord, a longer space; Nor suddenly consume, But let them take the proffer'd grace, And flee the wrath to come, And flee the wrath to come.
the day long he meekly stands, His rebels to receive; And shows his wounds, & spreads his hands, And bids you turn & live, And bids you turn and live.


1 My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow. 2 Thou ever, ever
3 The Creature of thy hand On thee alone I live; My God thy benefits demand, More praise than tongue can give. 4 O let thy, let thy
Soft.
Loud.
good and kind A thousand, thousand reasons move; A thousand ob-li-gations bind, A thousand ob-li-ga-tions bind, My heart to greatful love.
grace inspire My soul with, soul with strength divine; Let all my powers to thee aspire Let all my powers to thee aspire And all my days be thine.

1 O God how free thy mer - cies flow, But thy re - luct - ant wrath how slow! High as the bright ex - pand - ed

2 As dist - ant as cre - at - ing power, Has fix'd the east and west - ern shore, So far our num'rous crimes re-

3 The tend'rest yearning nature knows, A Father's love, too faint - ly shows; The ev - er kind in - dulg - ent

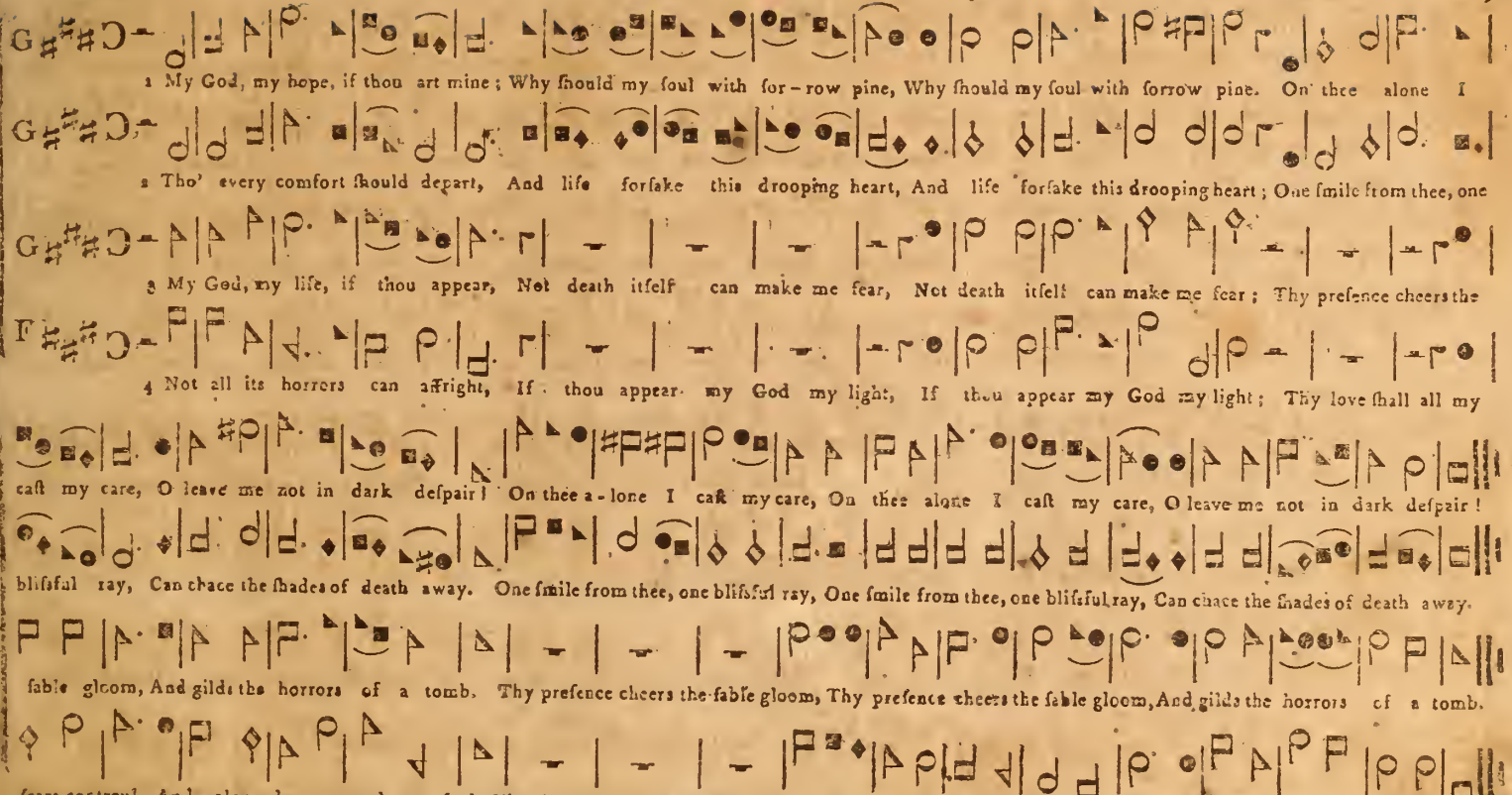
4 His mer - cy with un - chang - ing rays, For ev - er shines while time de - cays; And childrens children shall re-

skies, Thy vast un - bounded mer - cies rise. High as the bright ex - pand - ed skies, Thy vast un - bound - ed mercies rise.

move, At the sweet voice of pard'ning love. So far our num'rous crimes re - move, At the sweet voice of pard'ning love.

care, Which Gods o - bed - ient children share. The ev - er kind in - dulg - ent care, Which Gods o - bed - ient children share.

cord, The truth and goodness of the Lord. And childrens child - ren shall re - cord, The truth and goodness of the Lord.


1 My God, my hope, if thou art mine; Why should my soul with sor-row pine, Why should my soul with sorrow pine. On thee alone I
2 Tho' every comfort should depart, And life forsake this drooping heart, And life forsake this drooping heart; One smile from thee, one
3 My God, my life, if thou appear, Not death itself can make me fear, Not death itself can make me fear; Thy presence cheers the
4 Not all its horrors can affright, If thou appear my God my light, If thou appear my God my light; Thy love shall all my
cast my care, O leave me not in dark despair! On thee a-lone I cast my care, On thee alone I cast my care, O leave me not in dark despair!
blissful ray, Can chace the shades of death away. One smile from thee, one blissful ray, One smile from thee, one blissful ray, Can chace the shades of death away.
sable gloom, And gilds the horrors of a tomb. Thy presence cheers the sable gloom, Thy presence cheers the sable gloom, And gilds the horrors of a tomb.
fears controul, And glory dawn around my soul. Thy love shall all my fears controul, Thy love shall all my fears controul, And glory dawn around my soul.

Moderate. Soft. Loud.

1 Great God! at whose all powerful call; At first arose this beauteous frame; Thou bidd'st the seasons change, and all The changing seasons speak thy name. Thy bounty

2 O how delightful 'tis to see, The earth in vernal beauty dress'd! While in each herb, and flow'r, and tree, Thy blooming glories shine confest. Aloft, full

3 Around us from the teaming field, Springs the rich grain, or purpled vine; At thy command they rise to yield The strength'ning bread or cheering wine. Indulgent

Unisons. Soft. Loud.

bids the infant year, From winter storms recover'd rise; When thousand grateful scenes appear, When thousand grateful scenes appear, Fresh op'ning to our wond'ring eyes.

beaming, reigns the sun And light and genial heat conveys; And while he leads the seasons on, And while he leads the seasons on, From thee derives his quick'ning rays.

God from every part; Thy plenteous blessings largely flow; We see, we taste, let every heart, We see, we taste, let every heart, With grateful love, and duty glow.

Slow.

1 With songs and honors sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the

3 He gives the grazing ox his meat, He hears the ravens cry; But man, who tastes the fin - est wheat, Should raise his hon - ors

5 His hoa - ry frost, his fleecy snow, Descend, and clothe the ground; The liquid streams forbear to flow, In i - cy fet - ters

7 He sends his word, and melts the snow, The fields no longer mourn; He calls the warmer gales to blow, And bids the spring re-

sky. He sends his show'rs of blessing down To cheer the plains below; He makes the grass the mountains crown, And corn in vallies grow.

high. His stea - dy coun - sels change the face Of the de - clin - ing year; He bids the sun cut short his race, And wintry days ap - pear.

bound. When, from his dreadful stores on high, He pours the ratt'ling hail; The wretch, who dares this God de - fy, Shall find his courage fail.

turn. The changing wind, the fly - ing cloud, O - bey his migh - ty word; With songs and honors, sounding loud, Praise ye the sov'reign Lord.

WINCHESTER. No. 122.

1 Lo! He - cometh! count - less trumpets Blow to raise the sleep - ing dead; 'Midst ten thousand saints and an - gels, See, their

2 Now his mer - its, by the harp - ers Thro' th'e - ter - nal deep re - founds; Now re - splend - ent shine his nail prints, Eve - ry

3 Full of joy - ful ex - pec - ta - tion, Saints, be - hold the Judge ap - pear! Truth and just - ice go be - fore him, Now the

Soft. Loud.

great ex - alt - ed head! Hal - le - lu - jah, hal - le - lu - jah, Welcome, welcome Son of God.

eye shall see his wound; They who pierc'd him, They who pierc'd him Shall, at his ap - pear - ance, wail.

joy - ful sent - ence hear; Hal - le - lu - jah, hal - le - lu - jah, Welcome, welcome Judge di - vine.

4 "Come, ye blessed of my father,
Enter into life and joy;
Banish all your fears and sorrows,
Endless praise be your employ."
Hallelujah,
Welcome, welcome to the skies.

5 Now, at once, they rise to glory,
Jesus brings them to the King;
These, with all the hosts of heaven,
They eternal anthems sing.
Hallelujah,
Boundless glory to the Lamb.

1 Bright fource of ev - er - laſt - ing love! To thee our fouls we raiſe; And to thy fovereign boun - ty rear A mon - u - ment of praiſe.

3 When, funk in guilt, our fouls approach'd The borders of def - pair; Thy grace thro' Je - ſu's blood proclaim'd A free ſal - va - tion near.

5 To tents of woe, to beds of pain, Our cheerful feet re - pair, And, with the gift thy hand beſtows, Re - lieve the mourners there.

Thy mer - cy gilds the paths of life With eve - ry cheer - ing ray; Kindly reſtrains the rif - ing tear, Or wipes that tear a - way.

What ſhall we ren - der, bounteous Lord, For all the grace we ſee! Alas! the good - neſs worms can yield Ex - tend - eth not to thee.

The widow's heart ſhall ſing for joy, The or - phan ſhall be glad; And hung'ring fouls we'll glad - ly point To Chriſt the liv - ing bread.

7 Thus paſſing thro' the vale of tears, whom I fly from thee, Je - ſus, others learn to glo - ri - fy Our Father's name di - vine.

Cheerful. Soft. Loud.

1 To our Redeemer's glorious name, Awake the sa - cred song! O may his love, (im - mor - tal flame!) Tune every heart and tongue.

2 His love, what mortal tho't can reach, What mortal tongue dis - play? Im - ag - in - a - tion's utmost stretch In wonder dies a - way.

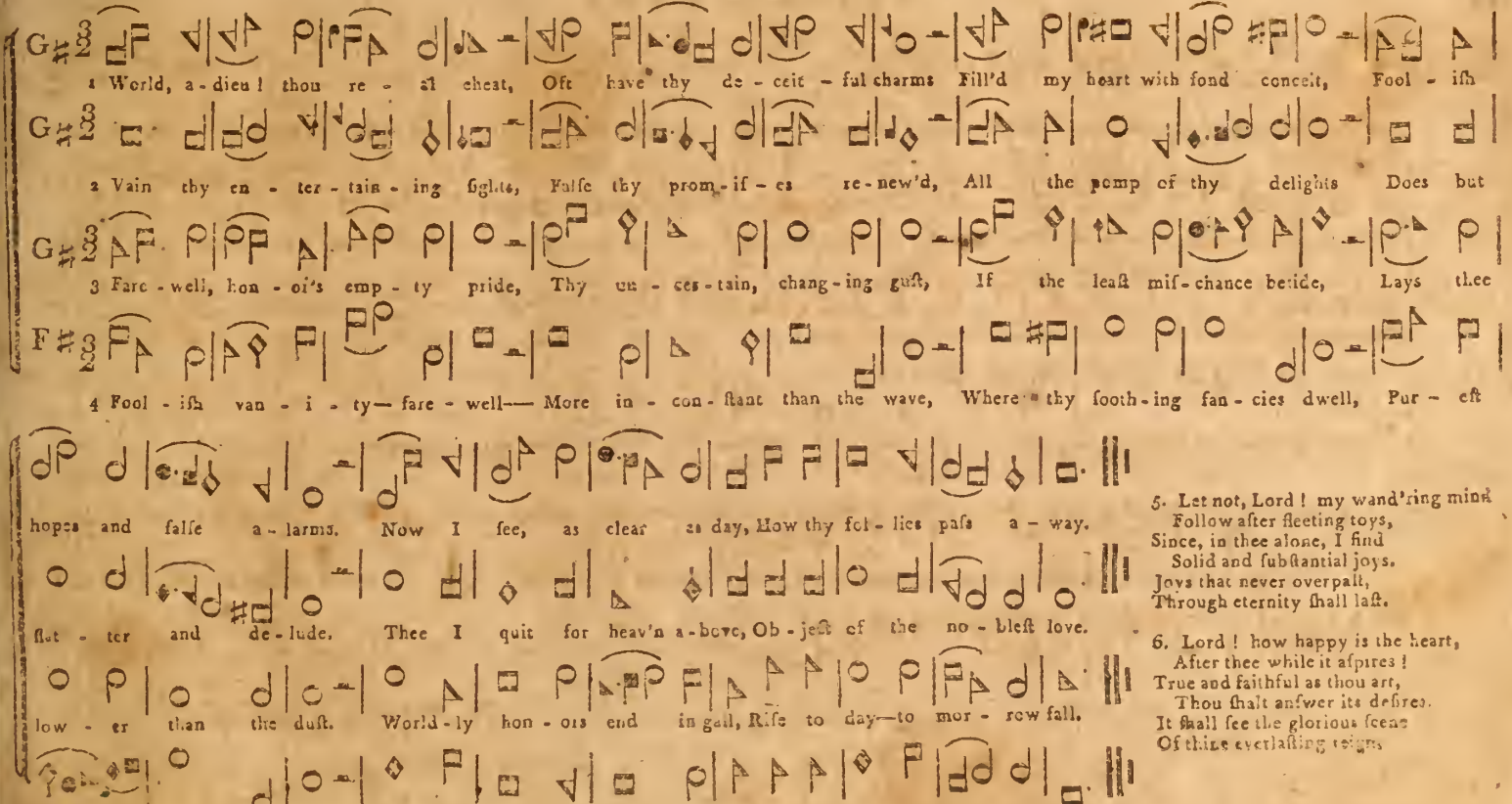
3 Let wonder fill with love u - nite, And grat - i - tude and joy; Je - sus be our supreme de - light, His praise our best employ.

5 O may the sweet, the blissful theme, Fill eve - ry heart and tongue; Till strangers love thy charming name, And join the sacred song.

CHORUS. Soft. Loud.

Glory, honor, praise and power Be unto the Lamb for ever. Jesus Christ is our Re - deem - er Hal - le - lu - jah, hal - le - lu - jah, hallc - lu - jah. Praise the Lord.

Hallelujah, hal - le - lu - jah, hal - le - lu - jah. Praise the Lord.



5. Let not, Lord! my wand'ring mind
Follow after fleeting toys,
Since, in thee alone, I find
Solid and substantial joys.
Joys that never overpass,
Through eternity shall last.

6. Lord! how happy is the heart,
After thee while it aspires!
True and faithful as thou art,
Thou shalt answer its desires.
It shall see the glorious scene
Of thine everlasting reign.

1 Fa - ther of all, om - nif - cient mind, Thy wif - dom who can com - pre - hend? Its higheſt point what eye can find; Or to its low - eſt

2 What cavern deep, what hill ſub - lime, Be - yond thy reach, ſhall I pur - ſue? What dark receſs, what diſtant clime, Shall hide me from thy

3 If up to heav'ns e - the real height, Thy proſpect to e - lude I riſe; In ſplendor there, ſupremely bright, Thy preſence ſhall my

4 The mighty God! my wond'ring ſoul, Thee all her conſcious pow'rs adore Whoſe being circumſcribes the whole Whoſe eyes the u - ni-

Moderate. CUBA. No. 127.

depths deſcend? Its higheſt point what eye can find; Or to its loweſt depths deſcend? 1 As the good ſhep - herd gent - ly leads His

boundleſs view? What dark receſs, what diſtant clime, Shall hide me from thy boundleſs view? 2 So God the guar - dian of my ſoul, Does

ſight ſur - priſe. In ſplendor there, ſupremely bright, Thy preſ - ence ſhall my ſight ſur - priſe. 4 Thy ev - er watchful prov - i - dence, Is

verſe ex - plore. Whoſe being circumſcribes the whole Whoſe eyes the u - ni - verſe ex - plore. 5 O bounteous God! my fu - ture days, Scall

wand'ring flocks, his wan'dring flocks, his wand'ring flocks, to ver - dant meads; Where winding rivers, soft and slow, Amidst the verdant land scape flow.

all my erring, all my erring, all my erring steps controul; When lost in sins perplexing maze, He brings me back to vir - tues ways.

my sup - port, is my sup - port, is my sup - port and my de - fence; With thee I am of all poss - sest; To be with thee is to be blest.

be de - vot - ed, be de - vot - ed, be de - vot - ed to thy praise And in thy house, thy sa - cred name And wond'rous grace shall be my theme.

Cheerful. Unisons. TRINITY. No. 128.

1 Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign o - ver us, Ancient of days.

2 Jesus our Lord, arise, Scatter our enemies, And make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stay'd. Lord hear our call.

3 Come thou incarnate Word, Gird on thy mighty sword, Our pray'r attend: Come, and thy people bless, And give thy word success; Spirit of holiness, On us descend.

4 Come, holy Comforter, Thy sacred witness bear In this glad hour; Thou who almighty art, Now rule in every heart, And ne'er from us depart, Spirit of pow'r.

5 To the great One in Three Eternal praises be, Hence—evermore! His sov'reign Majesty May we in glory see, And to e - ter - ni - ty, Love and adore.

Slow. Soft.

CORINTH. No. 129.

1 How bleſt is our brother, bereft Of all that could burden his mind! How eaſy the ſoul that hath left This weariſome bod - y be-

2 This earth is affected no more With ſickneſs, or ſhaken with pain, The war in the members is o'er, And never ſhall vex him a-

3 This languiſhing head is at reſt, Its thinking and aching are o'er; This quiet immove - a - ble breaſt Is heav'd by af - flict - ion no

4 To mourn and to ſuffer is mine, While bound in a priſon I breathe, And ſtill for de - liv - er - ance pine, And preſs to the if - ſues of

Loud. Uniſons. Soft.

hind. Of e - vil in - cap - a - ble thou, Whoſe relicks with envy I ſee! No longer in miſ - e - ry now, No longer a ſin - ner like me.

gain. No anger henceforward, or ſhame, Shall redden this innocent clay, Ex - tinct is the an - i - mal flame, And paſſion hath vanſh'd a - way.

more. This heart is no longer the ſeat Of trouble, and torturing pain; It ceaſ - es to flutter and beat, It nev - er ſhall flut - ter a - gain.

death. What now with my tears I be - dew, O might I this moment become, My ſpir - it cre - at - ed a - new, My flеſh be conſign'd to the tomb.

1 O love divine, how ſweet thou art! When ſhall I find my willing heart All tak - en up with thee! I thirſt, and faint, and die to prove, The

2 Stronger his love than death and hell; Its riches are unſearchable; The firſt born ſons of light Deſire in vain its depths to ſee, They

3 God only knows the love of God; O that it now were ſhed abroad In this poor ſtony heart! For this I ſigh, for this I pine; This

4 O that I could for ev - er ſit, With Mary at thy Maſter's feet! Be this my hap - py choice; My on - ly care, delight, and bliſs, My

greatneſs of re - deem - ing love, The love of Chriſt to me, The love of Chriſt to me.

can - not reach the myſ - te - ry, The length, and breadth, and height, The length, and breadth, and height.

on - ly por - tion Lord be mine, Be mine this bet - ter part, Be mine this bet - ter part.

joy, my heav'n on earth be this, To hear the bridegroom's voice, To hear the bridegroom's voice.

5 O that with humble Peter I
Could weep, believe, and thrice reply,
My faithfulneſs to prove;
"Thou know'ſt (for all to thee is known)
Thou know'ſt, O Lord, and thou alone,
Thou know'ſt that thee I love."

6 O that I could, with favor'd John,
Recline my weary head upon
The dear Redeemer's breaſt!
From care, and ſin, and ſorrow free,
Give me, O Lord, to find in thee
My everlaſting reſt.

7 Thy only love do I require,
Nothing on earth beneath deſire,
Nothing in heav'n above;
Let earth, and heav'n, and all things go,
Give me thy only love to know,
Give me thy only love.

KEDRON. No. 131.

1 Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, would

2 How damp were the vapours that fell on his head, How hard was his pil - low, how humble his bed, The angels astonish'd, grew

3 O garden of Ol - iv - et, dear honor'd spot, The fame of thy wonders shall ne'er be forgot, The theme most transporting to

Soft.

frequent - ly stray, And lose in thy murmurs, and lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day,

sad at the sight, And follow'd their Master, and follow'd their Master, with solemn delight, with solemn de - light, with solemn de - light.

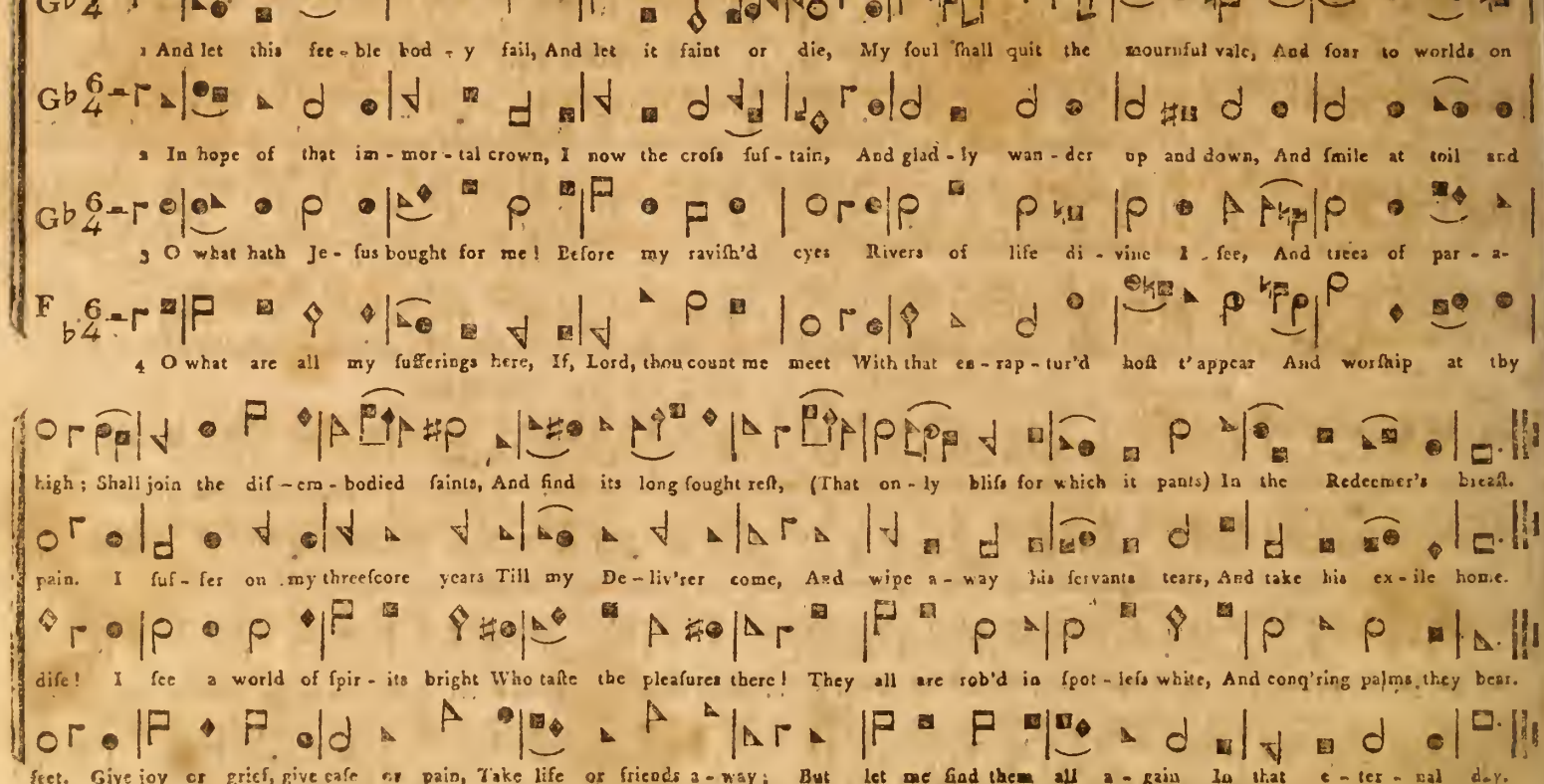
ser - aphs a - bove, The triumph of sorrow, the triumph of sorrow, the triumph of love, the triumph of love, the triumph of love.

Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-ceasing a-

Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-ceasing a-

rise, Let joyful ho-sanna's un-ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

rise, Let joyful ho-sanna's un-ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.


1 And let this fee - ble bod - y fail, And let it faint or die, My soul shall quit the mournful vale, And soar to worlds on
2 In hope of that im - mor - tal crown, I now the cross sus - tain, And glad - ly wan - der up and down, And smile at toil and
3 O what hath Je - sus bought for me! Before my ravish'd eyes Rivers of life di - vine I see, And trees of par - a-
4 O what are all my sufferings here, If, Lord, thou count me meet With that en - rap - tur'd host t'appear And worship at thy
high; Shall join the dis - em - bodied saints, And find its long sought rest, (That on - ly bliss for which it pants) In the Redeemer's breast.
pain. I suf - fer on my threescore years Till my De - liv'rer come, And wipe a - way his servants tears, And take his ex - ile home.
dise! I see a world of spir - its bright Who taste the pleasures there! They all are rob'd in spot - less white, And conq'ring palms they bear.
feet. Give joy or grief, give ease or pain, Take life or friends a - way; But let me find them all a - gain In that e - ter - nal day.

Moderate. Soft. Loud.

BRISTOL. No. 133.

Soft.

1 Light up your heads in joyful hope, Salute the happy morn; Salute the Each heavenly power Proclaims the glad hour, Lo, Jesus the Saviour is born! Lo,

2 All glory be to God on high, To him the praise is due; To him the The promise is seal'd The Saviour's reveal'd, And proves that the record is true, And

3 Let joy around like rivers flow, Flow on, and still increase; Flow on, Messiah is come To ransom his own To save them by infinite grace, To

4 Then let us join the heavens above, Where hymning seraphs sing, Where Join all the glad powers, For their Lord is ours, Our Prophet, our Priest, and our King

Loud. Moderate.

SICILY. No. 134.

Jesus the Saviour is born!

1 Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding hear

Proves that the record is true.

2 Bless'd be the Lamb, my dearest Lord, Who bought me with his blood, And quench'd his father's flaming sword, In his own vital

save them by infinite grace.

3 The Lamb that freed my captive soul From satan's heavy chains, And sent the lion down to howl, Where hell and horror reigns.

Prophet, our Priest, and our King.

4 All glory to the dying Lamb, And never ceasing praise, While angels live to know his name, Or saints to feel his grace.

134 Moderate.

TURIN. No. 135. Soft.

Loud. Soft.

1 Son of God! thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy sap my spirit feed, With thy sap my

2 Tend'rest branch, alas! am I, Wither without thee and die: Weak as helpless in-fan-cy, O confirm my soul in thee, O confirm my

3 Unsustain'd by thee I fall, Send the strength for which I call! Weaker than a bruised reed, Help I every moment need, Help I every

4 All my hopes on thee depend, Love me! save me to the end! Give me the continuing grace, Take the ever-lasting praise, Take the ever-

Loud. Moderate.

MALTA. No. 136.

Spirit feed, With thy sap my spirit feed.

1 Come, Lord, from above, The mountains remove; O'erturn all that hinders the course of thy love; My

2 I languish and pine For comfort divine, O when shall I say, "my be-lov-ed is mine? I

3 For this my heart sighs, What else can suffice? How, Lord, can I purchase the pearl of great price? On

6 The gift I embrace, The giv-er I praise, And ascribe my salvation to Je-su's grace; It

al in thee, O confirm my soul in thee.

moment need, Help I every moment need.

lasting praise, Take the everlasting praise.

Soft. Loud. Soft. Loud.

bosom in - spire, Inkindle the fire, And wrap, and wrap, and wrap my whole soul in the flames of desire, And wrap my whole soul in the flames of de - sire.

chuse the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God, in my heart?"

Je - sus re - ly, No money apply; The pearl, the pearl, the pearl of forgiveness and holiness buy, The pearl of forgive - ness and ho - li - ness buy.

came from above; The foretaste I prove; I soon; I soon, I soon shall receive all thy fullness of love, I soon shall receive all thy fullness of love.

Moderate. Soft. BEREA. No. 137. Loud.

1 Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far around, Spread the Spread the That earth and heaven may hear.

2 Where sin, abounding sin, hath reign'd, Grace reigns, abounding more; Behold an ocean here, without, Behold Behold an ocean here, without A bottom or a shore!

3 From the high heavens eternal throne It overflow'd our earth, When Christ, the first born son came down, When Christ, When, And angels hail'd his birth.

4 Grace was the theme, the glad'ning theme, Of their astonish'd strains; Grace, free, abounding grace to man, Grace, free, Grace, Thro' all their anthems reigns.

Cheerful. Unisons. Soft. Loud.

DERBY. No. 138.

1 Praise ye the Lord immortal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him who form'd you And feeds you with his love.

2 Shine to his praise ye crystal skies, The floor of his abode; Or veil in shades your thousand eyes, Or veil in shades your thousand eyes, Before your brighter God.

3 Thou restless globe of golden light, Whose beams create our days; Join with the silver queen of night, Join with the silver queen of night, To bow your borrow'd rays.

4 Thus, while the meaner creatures sing, Ye mortals catch the sound; Echo the glories of your King, Echo the glories of your King, Thro' all the nations round.

Moderate.

CAMBRIDGE. No. 139.

1 Jesus, I love thy charming name, 'Tis music to mine ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth That earth and heaven

2 Yes, thou art precious to my soul, My transport and my trust; Jewels to thee are gaudy toys, And gold is sordid dust, And gold And gold is sordid dust.

3 All my capacious powers can wish In thee doth richly meet; Nor to mine eyes is light so clear, Nor friendship half so sweet, Nor friendship Nor friendship

4 Thy grace still dwells upon my heart, And sheds its fragrance there! The noblest balm of all its wounds, The cordial of its care, The cordial The cordial of its care

1 The glorious ar - mies of the sky, To thee, O might - y King! Tri - umphant an - - - - thems con - - - se - crate, And hal - le - lu - - jahs

2 Yet how my God, shall I re - frain, When to my rav - - ish'd sense Each creature in its va - - - rious ways Dis - plays thine ex - cel-

3 The blushes of the morn con - fess That thou art much more fair, When in the east it's beams re - - - vive To gild the fields of

4 The singing birds, the warbling winds, And waters murm'ring fall, To praise the first al - - - might - - - y cause With dif'rent voi - - ces

sing. But still their own ex - - alt - - ed flights Fall vest - ly short of thee; How dis - - - tant then must hu - man praise From thy per - fec - tion be!

lence! The ac - - tive lights that shine a - - - bove, In their e - - - - ter - nal dance! Re - - veal their skil - ful ma - ker's praise With si - - lent el - o - quence

air. The fra - - grant, the re - - fresh - ing breath Of eve - ry flow - 'ry bloom, In balm - y whispers owns from thee Their pleas - ing o - - dours come.

oil. Thy num - 'rous works ex - alt thee thus, And shall I si - - lent be? No, rath - er let me cease to breathe Than cease from prais - ing thee!

TRUMPET. No. 141.

1 He comes! He comes! the Judge se-vere! The seventh trumpet speaks him near; His lightnings flash, his thunders roll; He's welcome to the faith-ful

2 From heav'n angelic voi-ces sound, See the Almight-y Je--sus crown'd! Girt with omnip-o-tence and grace, And glo-ry decks the Saviour's

3 De-scending on his a-zure throne, He claims the kingdoms for his own; The kingdoms all o-bey his word, And hail him their tri-umph-ant

5 The Fath-er praise the Son a-dore, The spirit bless for ev--er-more; Sal-va-tion's glo-rious work is done; We welcome thee great THREE IN

Moderate.

GATH. No. 142.

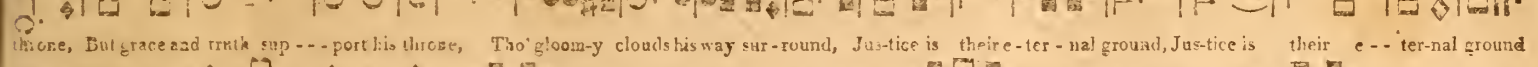
soul! Welcome, wel-come, welcome, welcome, welcome to the faithful soul. 1 He reigns, the Lord the Sav-iour reigns, Praise him in e---van-gel-ic

face, Glo-ry, glo-ry, glo-ry, glo-ry, glo-ry decks the Saviour's face. 2 Deep are his counsels and un--known; But grace and truth sup-port his

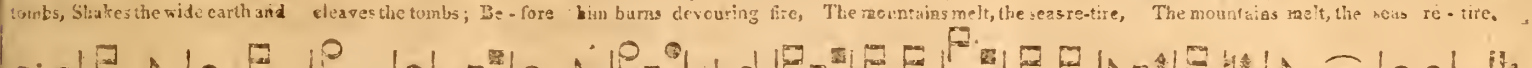
Lord, Hail him, hail him, hail him, hail him, hail him their tri--umphant Lord. 3 In robes of judgment, lo, he comes! Shakes the wide earth and cleaves the

6 Wel-come, wel-come, wel-come, wel-come wel-come thee great THREE IN ONE 4 His en-e-mies, with sore dis-may, Fly from the sight, and shun the

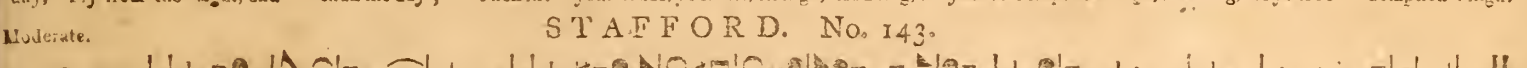
strains, Praise him in e - - - - - van - gel - ic strains; Let the whole earth in songs re - joice, And dis-tant isl-ands join their voice, And dis-tant isl-ands join their voice.



throne, But grace and truth sup - - - port his throne, Tho' gloom-y clouds his way sur - round, Jus-tice is their e - ter - nal ground, Jus-tice is their e - - ter-nal ground



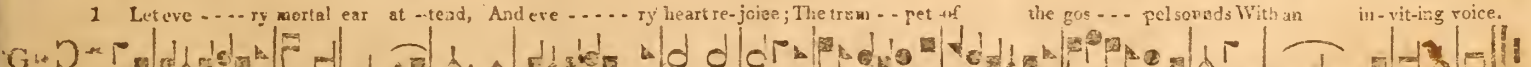
tombs, Shakes the wide earth and cleaves the tombs; Be - fore him burns devouring fire, The mountains melt, the seas re-tire, The mountains melt, the seas re - tire.



day, Fly from the sight, and shun the day; Then lift your heads, ye saints, on high, And sing, for your re-demption 's nigh, And sing, for your re - - demption 's nigh.

Moderate.

STAFFORD. No. 143.



1 Let eve - - - - ry mortal ear at - tend, And eve - - - - - ry heart re-joice; The trum - - pet of the gos - - - pel sounds With an in - vit-ing voice.

2 Ho! all ye hungry, star - ving souls, That feed up-on the wind, And vain - - ly strive with earth - - ly toys To fill an empty mind.

3 E - ter - - - nal wisdom has pre - par'd A soul re - viving feast, And bids your long - - - ing ap - - - pe-tites the rich provisions taste.

4 Rivers of love and mer - cy here In a rich o - - cean join; Sal-va - - - tion in a - bun - - - dance flows, Like floods of milk and wine.

Moderate.

NORWICH. No. 144.

1 How firm a founda-tion, ye saints of the Lord, Is laid for your faith, in his ex - cel-lent word; What more can he say than to you he hath

2 In eve-ry con-di-tion, in sick-ness, in health, In pov-er-ty's vale, or a - - - bounding with wealth; At home and a - broad, on the land, on the

3 "Fear not I am with thee, O be not dis-may'd, I, I am thy God, and will still give thee aid; I'll strengthen thee, help thee and cause thee to

4 When thro' the deep waters I cause thee to go, The riv-ers of trou-ble shall not thee o'erflow; For I will be with thee, thy trou-bles to

Cheerful.

MARSEILLES. No. 145.

said? You, who un - to Je - - sus for ref - uge have fled. 1 All hail, in - - car - nate God! The wond'rous things fore - told Of thee, in

sea, "As days may de - - mand, so thy suc - cour shall be." 2 To thee the hoar-y head Its sil - - ver hon - or pays; To thee the

stand, Up - held by my right-eous, om - nip - o - - tent hand. 3 O haste, vic - to - rious Prince, That hap - py, glo - - rious day When souls, like

bless, And sanc-ti - fy to thee thy deep-est dis - - tress. 4 All hail, tri - - umphant Lord, E - - ter - nal be thy reign; Be - - hold the

Soft. Loud.

sac - red writ, With joy our eyes be - hold. Still does thine arm new trophies wear, And mon-u - ment, and mon-u - ments, and mon-u - - ments of glo - ry rear.

bloming youth De - votes his brightest days. And every age their trib - ute bring, And bow to thee, and bow to thee, and bow to thee, all conq'ring King.

drops of dew, Shall own thy gen - tle sway. O may it bless our long-ing eyes And bear our shouts, and bear our shouts, and bear our shouts beyond the skies.

na - tions sue To wear thy gen - tle chain. When earth and time are known no more, Thy throne shall stand, thy throne shall stand thy throne shall stand for-ev - er sure.

EVENING HYMN. No. 146.

Moderate.

1. Glo-ry to thee my God this night For all the bles-sings of the light. Keep me, O keep me, King of kings Un - der thy own al - mighty wings.

2. For-give me Lord, for thy dear Son, The ills that I this day have done; That with the world, my-self, and Thee, I, ere I sleep, at peace may be.

3 Lord, let my soul for ev - er share. The bliss of thy pa - ter-nal care; 'Tis heav'n on earth, 'tis heav'n a - bove, To see thy face, and sing thy love.

4 Praise God from whom all blessings flow; Praise him all crea-tures here be - low. Praise him a - - bove, an - gel - ic hosts. Praise Father, Son, and ho - ly Ghost.

Moderate.

CALVARY. No. 147.

1. Hark! the voice of love and mer - cy Sounds a - loud from Cal-va-ry! See! it rends the rocks as - un - der, Shakes the earth and veils the sky

2. It is fin - ish'd! O what plea - sure Do these charm-ing words af - ford! Heaven - ly bles - sings without measure, Flow to us from Christ the Lord.

3. Tune your harps a - new, ye ser aphs, Join to - sing the pleasing theme; All on earth and all in heaven Join to praise Im-man-uel's name!

Slow and Soft, Moderate and loud. Moderate.

LEONI. No. 148.

"It is fin - ish'd! It is fin - - ish'd!" Hear the dy - ing Saviour cry.

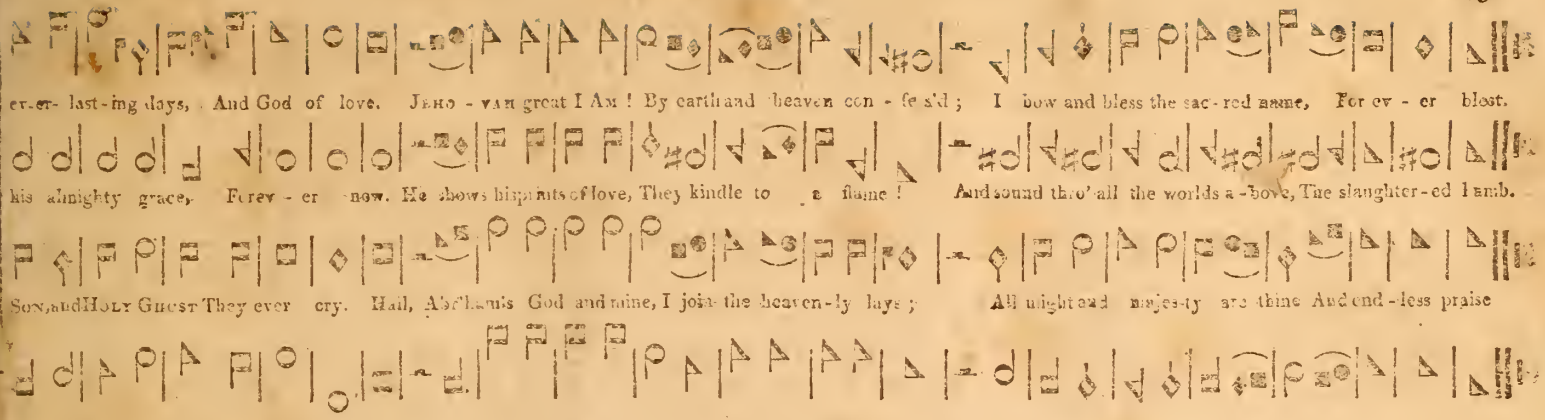
"It is fin - ish'd! It is fin - - ish'd!" Saints, the dying words record.

Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleeding Lamb.

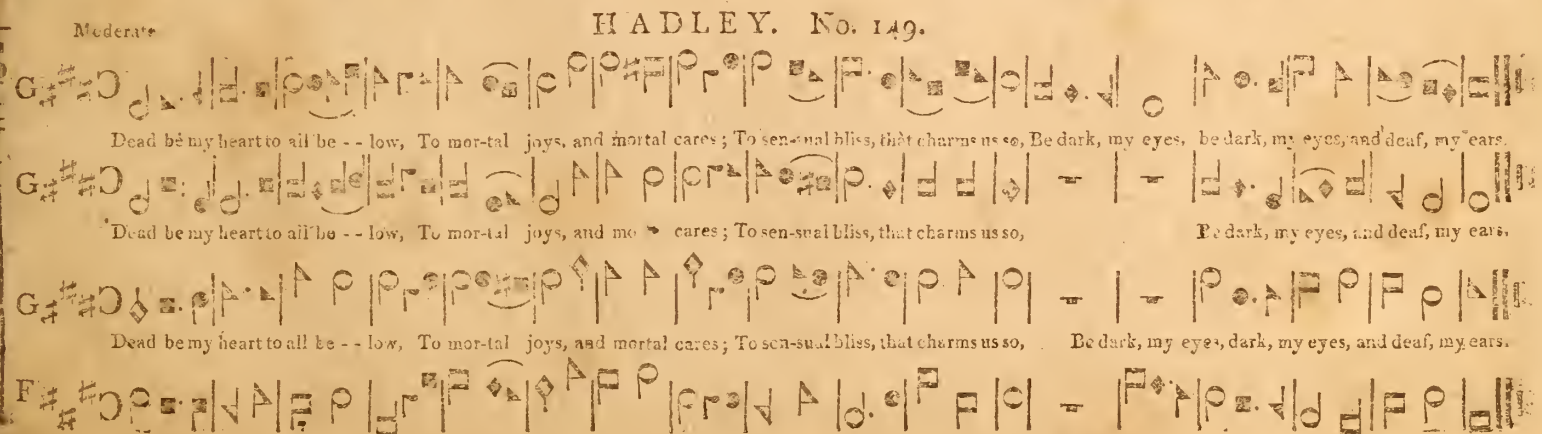
1 The God of Abr'ham praise, Who reigns enthron'd a - bove An - cient of

5. Before the Saviour's face The ransom'd na - tions bow O'whelm'd at

6. The whole triumphant host Give thanks to God on high; Hail FATHER,



HADLEY. No. 149.



1. Blow ye the trumpet blow! The glad-ly sol-emn sound Let all the na-tions know, Let all the na-tions know To earth's re-mot-est bound,

2. Ex - alt the Lamb of God, The all at - ton-ing Lamb; Re-demp-tion by his blood, Redemption by his blood, Thro all the world proclaim,

5. The gos-pel trump-et hear, The news of heavenly grace; Ye hap- py souls draw near Ye hap-py souls draw near, Behold your Sav-iour's face.

6. Jesus our great High Priest, Has full attonement made; Ye wea - ry spir- its, rest, Ye wea -ry spir-its rest, Ye mourn-ful souls, be glad,

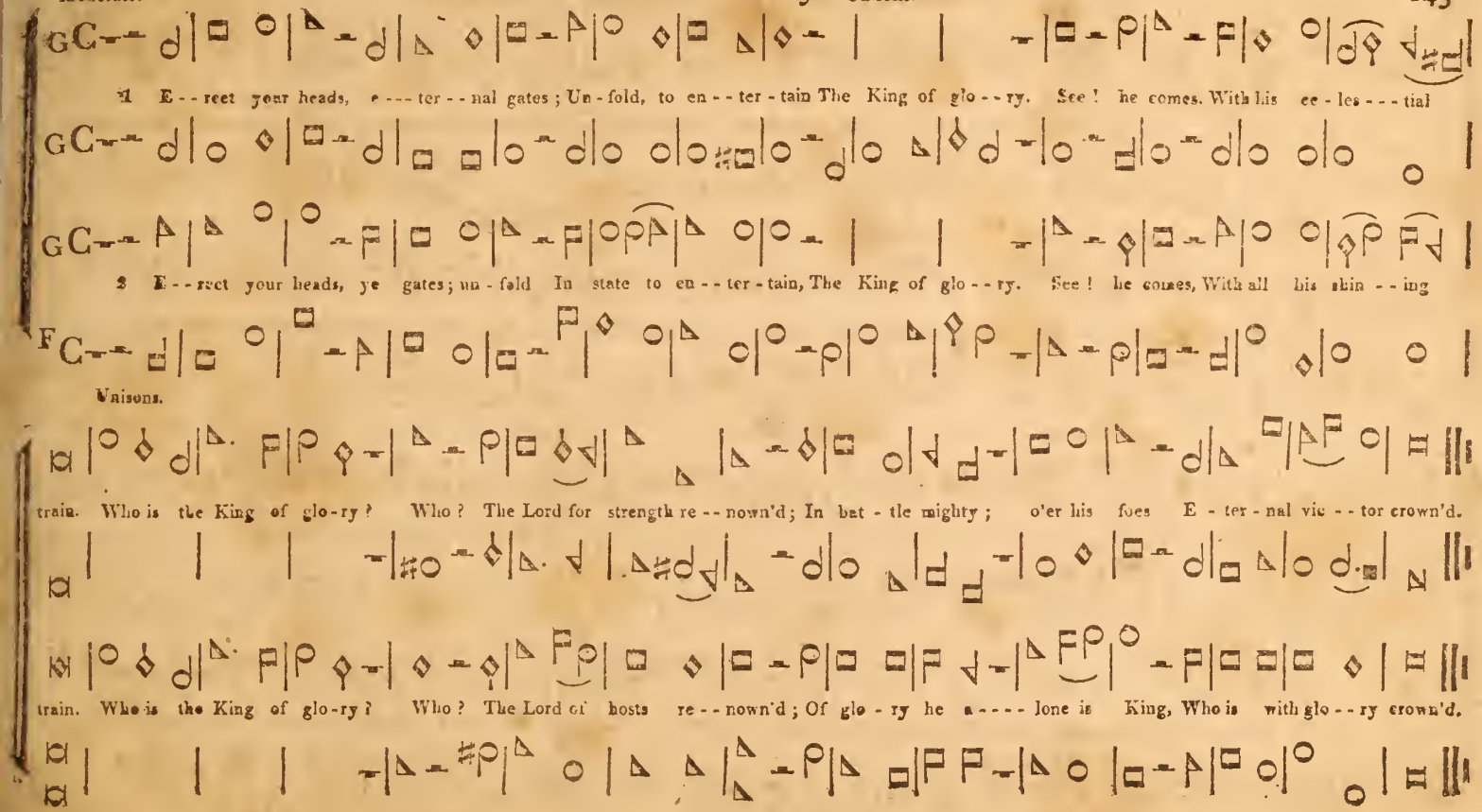
Soft. Loud.

To earth's re-motest bound. The year of Ju-bi-lee is come; Return ye ransom'd sinners home, The year of Ju-bi-lee is come; Re - turn ye ran - som'd sinners home.

Thro all the world proclaim; The year of Ju-bi-lee is come Return ye ransom'd sin-ners home, The year of Jubilee is come; Re - turn ye ran - som'd sinners home.

Be-hold your Sav-iour's face, The year of Ju-bi-lee is come; Return ye ransom'd sin-ners home, The year of Ju-bilee is come; Re - turn ye ran - som'd sinners home.

Ye mourn-ful souls be glad, The year of Ju-bi-lee is come; Return ye ransom'd sin-ners home, The year of Ju-bilee is come; Re - turn ye ran - som'd sinners home.


1 E - - rect your heads, e - - - ter - - nal gates; Un - fold, to en - - ter - tain The King of glo - - ry. See! he comes. With his ce - les - - - tial
2 E - - rect your heads, ye gates; un - fold In state to en - - ter - tain, The King of glo - - ry. See! he comes, With all his shin - - ing
Unisons.
train. Who is the King of glo-ry? Who? The Lord for strength re - - nown'd; In bat - tle mighty; o'er his foes E - ter - nal vic - - tor crown'd.
train. Who is the King of glo-ry? Who? The Lord of hosts re - - nown'd; Of glo - ry he a - - - - lone is King, Who is with glo - - ry crown'd.

1 A - way, my un - be - liev - ing fear! Fear shall in me no more take place! My Sav - iour doth not yet ap - - pear, He hides the

2 Bur - ren al - - - tho' my soul re - main, And not one bud of grace ap - pear, No fruit of all my toil and pain, But sin, and

Load.

bright - ness of his face; But shall I therefore let him go, And basely to the tempt-er yield? No; in the strength of Je - - sus, no; I never will give

on - - ly sin is here; Al - tho' my gifts and comforts left, My bloom-ing hopes cut off I see yet will I in my Sav - iour trust, Whose matchless grace c-

up my shield. Al - tho' the vine its fruit de - ny, Al - tho' the ol - ive yield no oil, The with'ring fig tree droop and die, The field il - - - - lude the til - lers

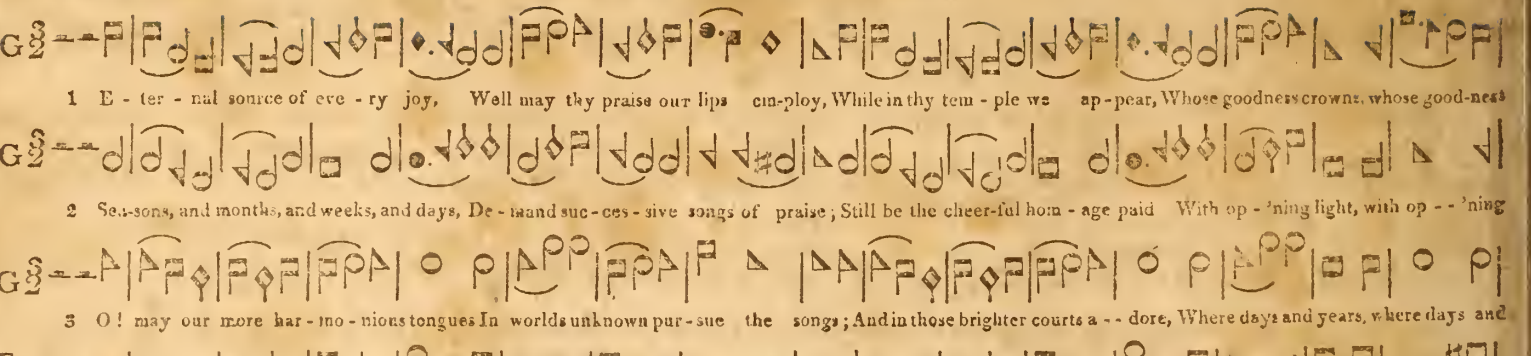
reach to me. In hope, be - liev - ing a - gainst hope, His promis'd mer - cy will I claim; His gracious word shall bear me up To seek sal - - - va - - tion in his

Loud.

oil; The emp'-ty stall no herd af - - ford, And per - - ish all the bleat-ing race; Yet will I tri - umph in the Lord, The God of my sal - - va - tion praise.

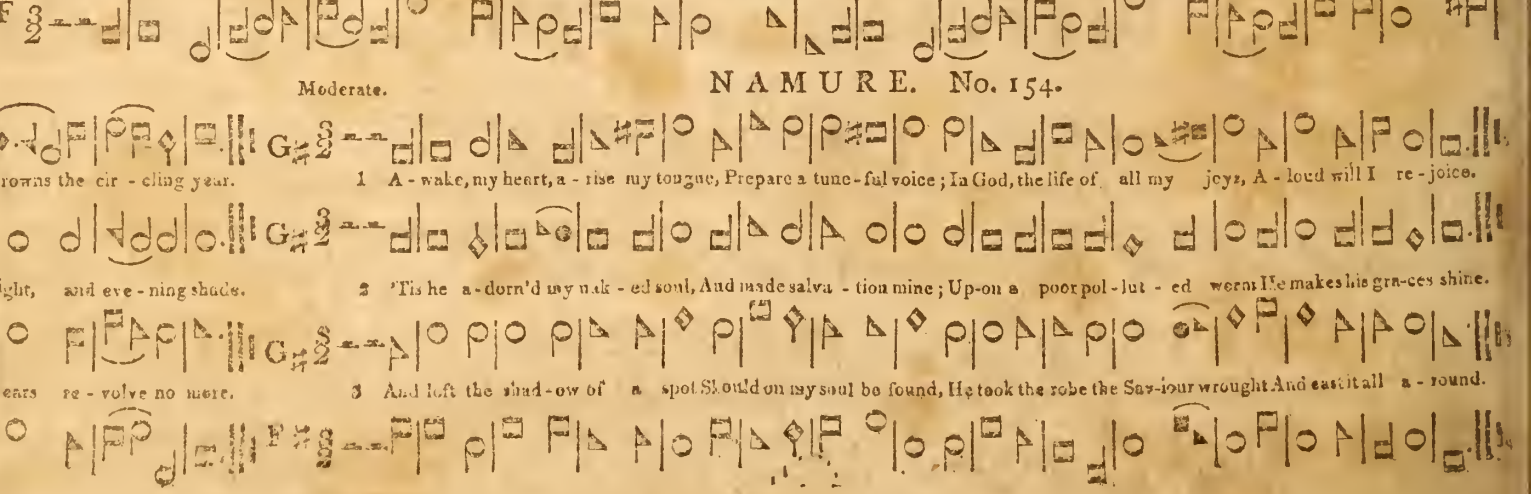
name; Soon, my dear Saviour, bring it nigh; My soul shall then out - strip the wind; On wings of love mount up on high, And leave the world and sin be - hind.

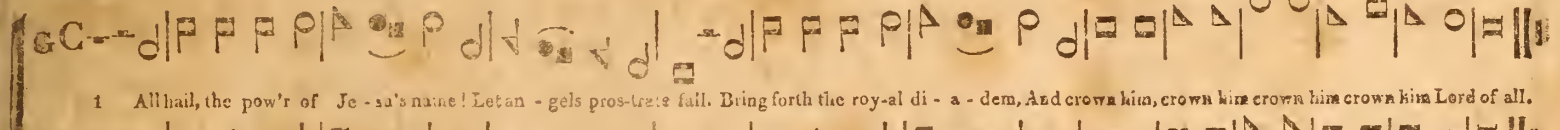
ISLINGTON. No. 153.



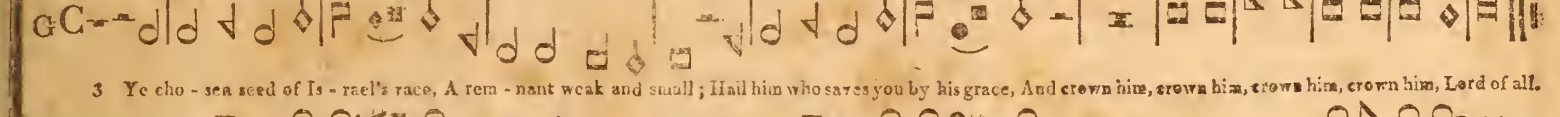
Moderate.

NAMURE. No. 154.

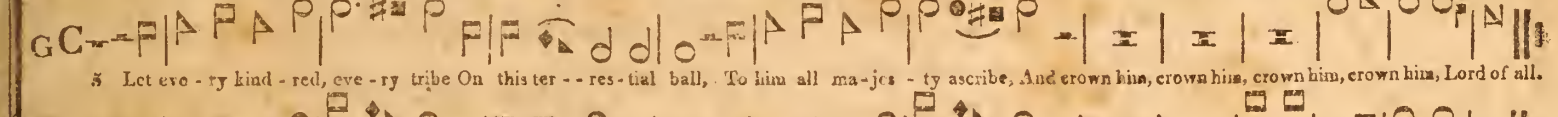




1 All hail, the pow'r of Je - su's name! Let an - gels pros-trate fall. Bring forth the roy-al di - a - dem, And crown him, crown him crown him crown him Lord of all.



3 Ye cho - sen seed of Is - rael's race, A rem - nant weak and small; Hail him who saves you by his grace, And crown him, crown him, crown him, crown him, Lord of all.

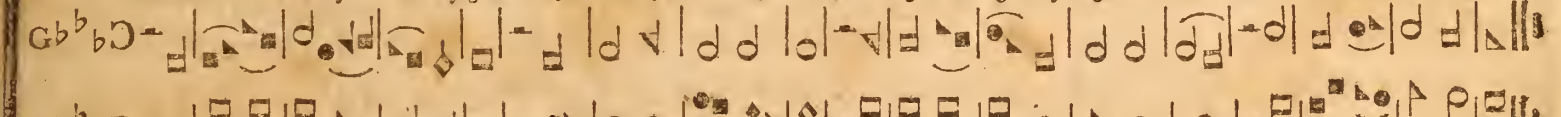


5 Let eve - ry kind - red, eve - ry tribe On this ter - - res - tial ball, To him all ma-jes - ty ascribe, And crown him, crown him, crown him, crown him, Lord of all.

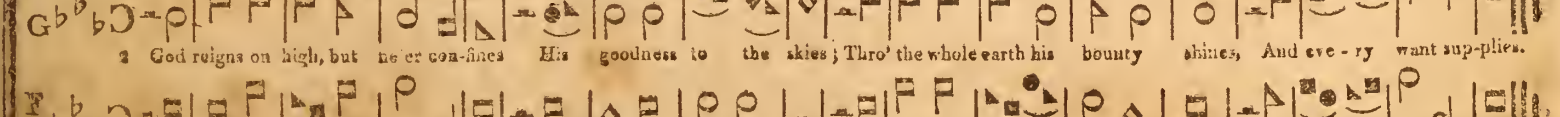
6 O that with yon-der sac-red throng, We at his feet may fall; There join the ev - er - lasting song, And crown him, crown him, crown him, crown him, Lord of all.

HEBRON. No. 156.

1 Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteous - ness In songs of glo - ry sing.



2 God reigns on high, but ne'er con-fines His goodness to the skies; Thro' the whole earth his bounty shines, And eve - ry want sup-plies.



TEMPEST. No. 157.

1 When the fierce north wind, with his air - y for - ces, Rears up the Bal - tic to a foam - ing fu - ry; And the red light - ning, with a storm of hail, comes

2 How the poor sail - ors stand a - maz'd & tremble! While the hoarse thunder, like a blood - y trumpet, Roar a loud on - set to the gap - ing wa - ters,

3 Stop here, my fan - - cy; (all a - way, ye hor - rid Doleful i - de - as,) come, a - rise to Je - sus, How he sits God-like! and the saints a - round him

9 O may I sit there when he comes tri-umPhant, Dooming the na - tions! then as-cend to glo - ry, While our ho - san - nas all a - long the pas - sage,

Moderate.

GALILEE. No. 158.

Rushing a - - main down, Rushing a - - main down.

1 Come let us as - cend, My com - pan-ion and friend; To a taste of the ban - quet a -

Quick to de - vour them, Quick to de - vour them.

2 Who in Je - - sus con - fide, They are bold to out - ride All the storms of af - flic - - tion be - -

Thron'd, yet a-dor-ing, Thron'd, yet a - dor - - ing!

5 What a rap - tu - rous song, When the glo - ri - fied throng In the spir - it of har mo - ny

Shout the Re - deemer, Shout the Re - - deem-er,

6 Hal - le - lu - - jah, they cry, To the King of the sky, To the great ev - er - last - - ing I

bove; If thy heart be as mine, If for Je - - - sus it pine, Come up in - - to the char - - iot of love, Come up in - - to the char - iot of love

neath. With the Prophet they soar To that heav - en - ly shore, And out - fly all the ar - - - rows of death, And out - fly all the ar - - rows of death.

join! Join all the glad choirs, Hearts, voi - - ces, and lyres, And the bur - den is mer - - cy di - vine, And the bur - den is mer - cy di - - vine.

Am. To the Lamb that was slain And new liv - - eth a - - gain; Hal - le - - lu - - jah to God and the Lamb, Hal - le - lu - - jah to God and the Lamb.

Cheerful.

CYPRUS. No. 159.

1 Lord, I have made thy word my choice, My last - ing her - it - - age; Then shall my no-blest pow'rs re - - joice, My warm - est thoughts en - gage

2 I'll read the hist - 'ries of thy love, And keep thy laws in sight, While thro' the prom - i - ses I love With ev - er fresh de - - light.

1 What shall I render to my God For all his kindness shown? My feet shall vis - it thine abode, My songs address thy throne. A - mong the

3 How much is mer - cy thy de - light, Thou ev - - er blessed God! How dear thy servants in thy sight! How precious is their blood! How hap - py

6 Now I am thine, for ev - - er thine, Nor shall my purpose move; Thy hand hath loos'd my bonds of pain, And bound me with thy love. Here in thy

Loud.

saints that fill thine house, Among the saints that fill thine house My off - 'rings shall be paid; There shall my zeal perform the vows My soul in an - guish made.

all thy servants are, How hap - py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee.

courts I leave my vow, Here in thy courts I leave my vow, And thy rich grace re-cord; Witness, ye saints, who hear me now, If I forsake the Lord.

I waited patient for the Lord; Who did his glorious ear af - - ford; He bow'd to hear my humble cry; His goodness brought salva - tion

1 My soul, thy great Cre - a - tor praise; When cloth'd in his ce - - lestial rays, He in full majesty appears, And, like a robe his glory wears.

3 An - gels, whom his own breath inspires, His minis - ters, are flaming fires; And swift as thought their armies move To bear his vengeance or his

Unisons.

nigh He raised me from a horrid pit, And from my bonds released my feet: Firm on a rock he made me stand, To praise the wonders of his hand.

wears. The heaven are for his curtain spread, Th' unfathom'd deep he makes his bed. Clouds are his chariot, when he flies On winged storms a - cross the skies.

love. The world's foundation by his hand Are pois'd, and shall for - ev - er stand: He binds the o - cean in his chain, Lest it should drown the earth a - - gain.

1 The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to a - dore; Thy presence to a - dore; My feet the summons

2 Hither from Judah's ut - most end, The heaven protect - ed tribes ascend; Their offerings hither bring; Their offerings hither bring; Here, eager to at -

3 Be peace implor'd by each on thee, O Si - on, while with bended knee To Jacob's God we pray; To Ja - cob's God we pray; How bless'd, who calls him -

Soft. Loud.

shall attend, With willing steps thy courts as - cend, And tread the hallow'd floor, And tread the hallow'd floor.

test their joy, In hymns of praise their tongues employ, All hail th' immortal King, All hail th' im - mortal King.

self thy friend! Success his la - - bor shall attend, And safety guard his way, And safe - ty guard his way.

4 O may'st thou, free from hostile fear,
Nor the loud voice of tumult hear
Nor war's wild wastes deplore.
May plenty nigh thee take her stand,
And in thy courts, with lavish hand,
Distribute all her store.

5 Seat of my friends and brethren, hail!
How can my tongue, O Sion, fail
To bless thy lov'd abode?
How cease the zeal that in me glows,
Thy good to seek, whose walls inclose
The mansions of my God?

Moderate.

1 Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of Christ our Lord Bid eve - - ry string a - wake. Praise ye the

2 Tho' in a for - eign land, We are not far from home; And near - er to our house a - - - bove, We eve - - ry moment come.

3 His grace shall to the end Stronger and brighter shine; Nor pres - ent things, nor things to come, Shall quench the spark di - vine.

Unisons. Unisons.

Lord, Halle - lu - jah, Praise ye the Lord, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

Halle - lu - jah, Praise ye the Lord, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

Halle - lu - jah, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

4 The time of love will come,
When we shall clearly see,
Not only that he shed his blood,
But each shall say, FOR ME.

5 Tarry his leisure then,
Wait the appointed hour;
Wait till the bridegroom of your souls
Reveal his love with power.

6 Blest is the man, O God,
That stays himself on thee!
Who waits for thy salvation, Lord,
Shall thy salvation see.

Moderate.

ABRIDGE. No. 164.

1 When all thy mercies, O my God, My ris - - ing soul surveys; Transported with the view, I'm lost In wonder, love, and praise.

2 Unnumber'd com - forts to my soul Thy ten - - der care bestow'd. Before my in - fant heart conceiv'd From whom those comforts flow'd.

3 When in the slipp - 'ry paths of youth, With heedless steps I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

Cheerful.

MILL VILLE. No. 165.

1 Come, let us a - new, Our jour - ney pursue; With vig - our a - - rise, And press to our per - manent place in the skies.

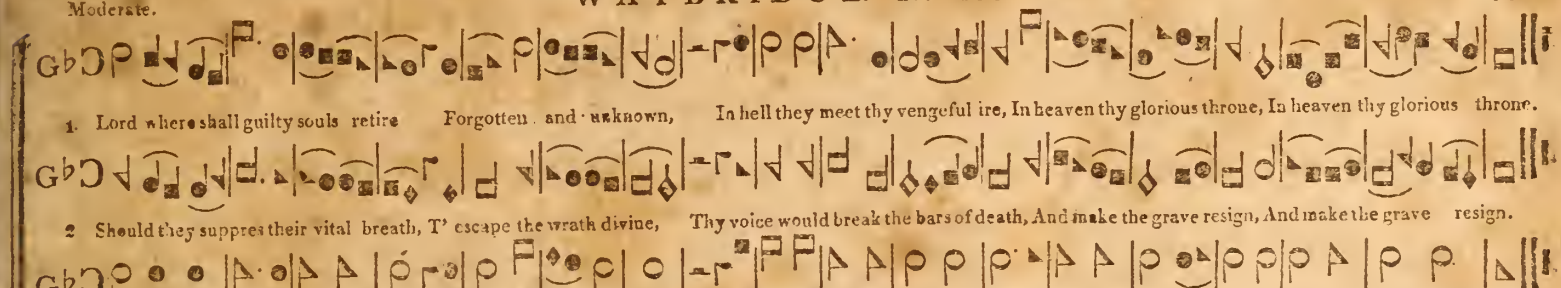
2 Of heaven - ly birth, Tho' wand'ring on earth, This is not our place, But strangers and pil - grims ourselves we confess.

3 At Je - - sus's call, We give up our all, And still we fore - go, For Je - sus's sake, our en - joy - ments below.

4 No heart do we find For the country behind; But on - ward we move, And still we are seeking a country a - bove.

WAYBRIDGE. No. 166.

Moderate.



1. Lord where shall guilty souls retire Forgotten and unknown, In hell they meet thy vengeful ire, In heaven thy glorious throne, In heaven thy glorious throne.

2 Should they suppress their vital breath, T' escape the wrath divine, Thy voice would break the bars of death, And make the grave resign, And make the grave resign.

3 If wing'd with beams of morning light They fly beyond the west, Thine hand which must support their flight, Would soon betray their rest, Would soon betray their rest

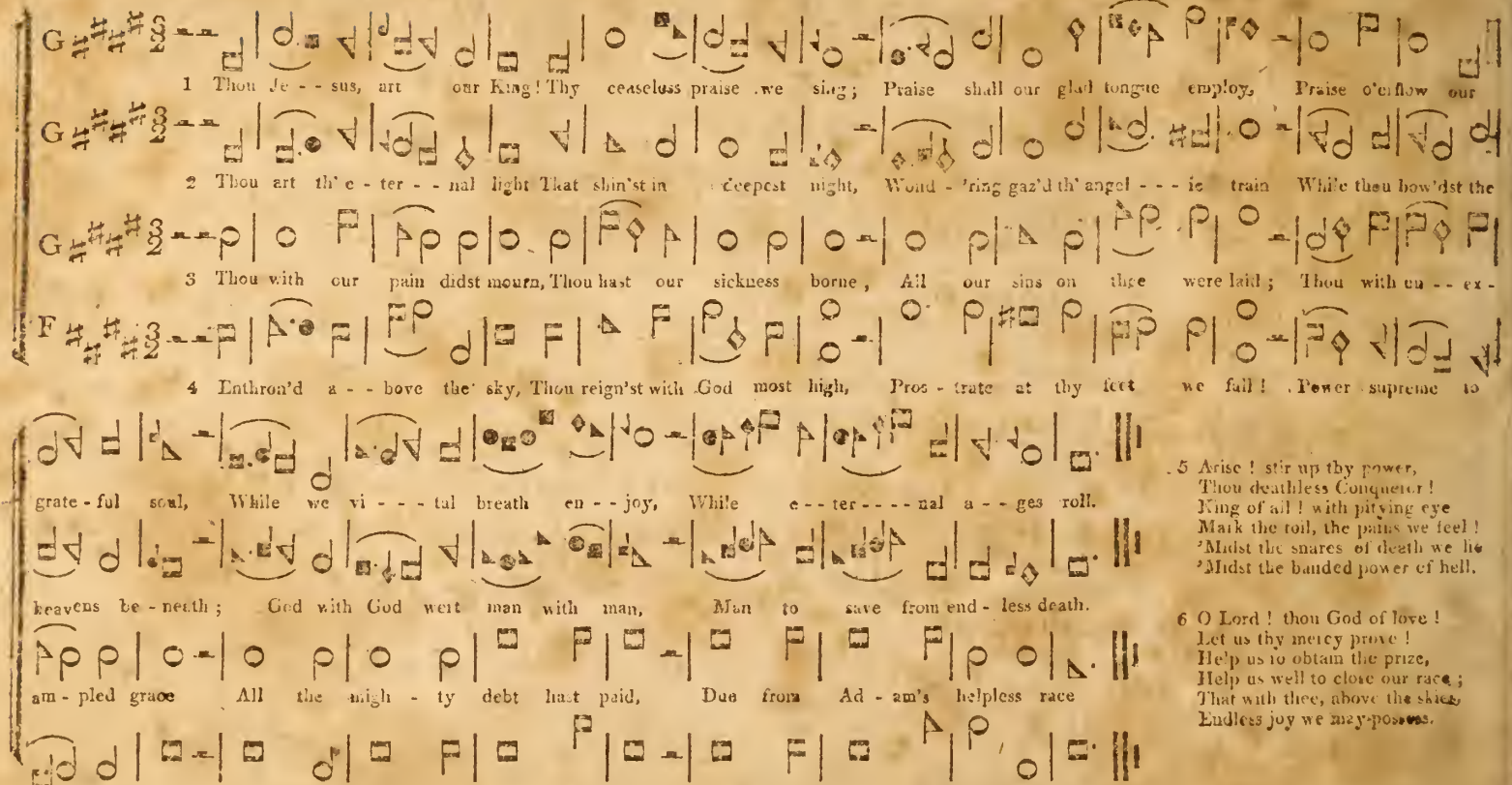
4 If o'er their sins they seek to draw The curtains of the night, Those flaming eyes that guard thy law, Would turn the shades to light Would turn the shades to light.

TROAS. No. 167.

Moderate.

1 Attend, O earth, whilst I declare God's un - - controul'd de - - cree; Thou art my Son this day, my Heir Have I be - got - ten thee.

2 Ask and re - ceive thy full de - mands; Thine shall the heath - en be. The ut - most lim - its of the lands Shall be possest by thee.



5 Arise! stir up thy power,
Thou deathless Conqueror!
King of all! with pitying eye
Mark the toil, the pains we feel!
'Midst the snares of death we lie
'Midst the banded power of hell.

6 O Lord! thou God of love!
Let us thy mercy prove!
Help us to obtain the prize,
Help us well to close our race;
That with thee, above the skies,
Endless joy we may possess.

Moderate.

JORDAN. No. 169.

Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - - a - b'e be fix'd, Like her im - mov - - - - a - ble be fix'd, By his al - mighty

Like her immovable be fix'd,

Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - - a - ble be fix'd, Like her im - mova - ble be fix'd, By his al - mighty

Like her immovable be fix'd,

Soft. Loud.

hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mova - ble be fix'd By his almighty hand.

hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mova - ble be fix'd By his almighty hand.

Moderate. Affectionately.

OLIVET. No. 170.

1 Sweet the mo - ments rich in blessing, Which be - fore the cross I spend, Life, and health, and peace posses - sing, From the sin - ner's dy - ing

2 Far a - bove yon glo - rious ceiling Of the a - zure vaulted sky, Je - - sus sits, his grace reveal - ing To the splendid troops on

3 Hail, thou once des - pis - ed Je - sus! Hail thou Gal - i - - - le - an King! Thou didst suf - fer to release us; Thou didst free salva - tion

4 Wor - ship, honor, power and blessing, Thou art worthy to receive; Loudest praises without ceasing Meet it is for us to

friend. Here I'll sit, forev - - er viewing Mercy's streams in streams of blood; Precious drops my soul bedew - ing Plead and claim my peace with God.

high. Hosts ser - aphic humbly bowing, At his foot - stool prostrate fall; Saints and an - gels all a - vowing, God in Christ their all in all.

bring! Hail thou ag - on - i - zing Saviour, Bearer of our sin and shame! By thy merits we find fa - vor, Life is given thro' thy name.

give. Help, ye bright angel - ic spir - its! Bring your sweetest, no - blest lays! Help to sing our Sav - iour's merits; Help to chant Im - manuel's praise.

THE

ART OF SINGING;

IN THREE PARTS;

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

PART THIRD.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

BOSTON;——PRINTED FOR THE AUTHOR, BY E. LINCOLN.——1805.

DISTRICT OF MASSACHUSETTS DISTRICT, to wit;

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eighth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, *to wit;* The Art of Singing; in three Parts, *to wit;* 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."
A true Copy of Record.

Attest, N. GOODALE, *Clerk.*

N. GOODALE, { *Clerk of the District of Massachusetts District.*

THE

MUSICAL MAGAZINE;

BEING THE

THIRD PART OF THE ART OF SINGING;

CONTAINING A VARIETY OF

ANTHEMS AND FAVOURITE PIECES.

A PERIODICAL PUBLICATION.

BY ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

PRINTED UPON A NEW PLAN.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

No. I.

PRINTED FOR THE AUTHOR, BY E. LINCOLN.

DISTRICT OF MASSACHUSETTS, to wit;

BE IT REMEMBERED, that on the fifth day of November, in the twenty-ninth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the ſaid Diſtrict, hath depoſited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, *to wit;* The Muſical Magazine, being the third part of the Art of Singing; containing a Variety of Anthems and Favourite Pieces. A periodical publication. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan. Publiſhed according to Act of Congreſs. No. 1.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by ſecuring the copies of Maps, Charts, and Books to the Authors and Proprietors of ſuch Copies, during the times therein mentioned;" and alſo to an act entitled, "An act ſupplementary to an act, entitled, An Act for the Encouragement of Learning, by ſecuring the Copies of Maps, Charts, and Books, to the Authors and Proprietors of ſuch Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Deſigning, Engraving and Etching Hiſtorical and other Prints."

A true Copy of Record.

Atteſt. N. GOODALE, *Clerk.*

N. GOODALE, { *Clerk of the Diſtrict of Maſſachuſetts.*

ADVERTISEMENT.

THE plan of printing Muſic with four kinds of characters without lines, and the method of teaching by theſe characters are explained in the Fourth Edition of the Muſical Primer, which is for ſale in moſt of the Bookſtores in the principal towns in the United States. Price, ſeventy-five cents ſingle; ſeven dollars and fifty cents a dozen.

The Firſt Number of the Muſical Magazine, or Part Third of the Art of Singing, is here completed. It forms a convenient octave volume of ninetyſix pages, and contains a variety of Anthems and Set Pieces; which are ſelected from the moſt eminent Authors, ancient and modern. Price, ſeventy-five cents ſingle; ſeven dollars and fifty cents a dozen. For ſale at the Bookſtore of John Weſt, No. 75, Cornhill, Boſton, and by other Bookſellers.

Additional Numbers may be printed upon this plan, and publiſhed as frequently as the public mind ſhall be prepared to receive them.

The Second Part, or Chriſtian Harmony, will ſoon be printed in this way. It will contain a great variety of pſalm and hymn Tunes; and in connexion with the Firſt Part, will furniſh tunes adapted to all the different Metres of the various Collections of Hymns, which are uſed in the United States.

The Errors in the Firſt Part, not being noticed in their place, are inſerted here.

The Tune called Liverpool, compoſed by Mr. Tuckey of New-York, was publiſhed incorrectly by Mr. Lion; and by others from him. It is now corrected, and here publiſhed, by permiſſion obtained from the Heirs of Mr. Tuckey.

ERRORS. PART FIRST.

Title Page, read *Christian Harmony.*

Preface, second line, read *practice of music.*

Page 15, Chap. 8. Of keys. After the last semicolon in the third line, read; *and the eighth degree of the first octave, is the first degree of the second octave; and the eighth degree of the second octave, is the first degree of the third octave.*

16, the same chapter, the last line except two, read *will require two sharps.*

28, top line, read *sung to one syllable.*

30, bottom line, read *Sharp key of G.*

34, No. 4. Bass, the first note of the fourth line, read

37, No. 10. Tenor, fourth bar, read

38, No. 11. the third line, read *wonder.*

39, No. 14. the first word in the second line, read *Adorn'd.*

40, No. 16. Treble, tenth bar, read

41, top line, read *Common Chord.*

57, over the mark of Common time, add, *Cheerful.*

59, Treble, first bar in some books, the ● is left out.

75, No. 76, Bass, sixth bar, read

79, No. 83, Treble, last bar but one, read these two notes one degree higher.

ERRORS. PART THIRD.

Page 9, The upper part of the page, Baſs, the laſt bar except one, read theſe two minims the ſixth degree of the key.

18, Treble, ſecond bar, read

20, Baſs, bottom of the page, ſixth bar, read

37, the lower part of the page, Baſs, the laſt bar except three, read both notes the firſt degree of the key.

61, Baſs, bottom of the page, read

70, Top of the page, add, *Anthem.* Baſs, bottom of the ſame page, ſecond bar, read

70, the upper part of the page, Baſs, fourth bar, read

76, Denbigh, Baſs, eleventh bar, read

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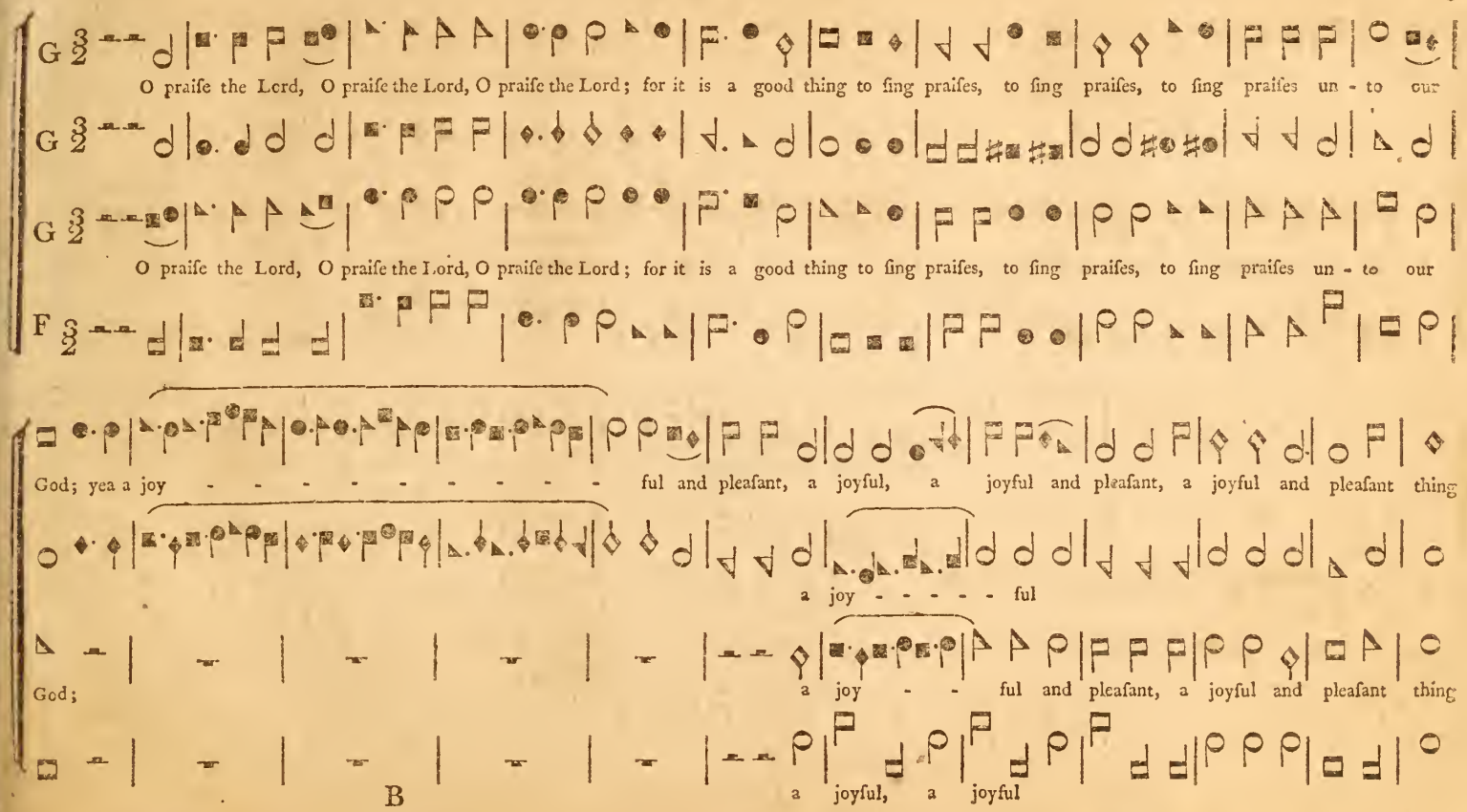

O praiſe the Lord, O praiſe the Lord, O praiſe the Lord; for it is a good thing to ſing praiſes, to ſing praiſes, to ſing praiſes un - to our
O praiſe the Lord, O praiſe the Lord, O praiſe the Lord; for it is a good thing to ſing praiſes, to ſing praiſes, to ſing praiſes un - to our
God; yea a joy - - - - - - - - - - ful and pleaſant, a joyful, a joyful and pleaſant, a joyful and pleaſant thing
a joy - - - - - ful
God;
a joy - - ful and pleaſant, a joyful and pleaſant thing
a joyful, a joyful

Moderate.

it is to be thankful. The Lord doth build up Je - ru - ſa-lem, and gather to - gether the outcaſts, the outcaſts of Iſrael.

it is to be thankful. The Lord doth build up Je - ru - ſa-lem, and gather to - gether the outcaſts, the outcaſts of Iſrael. He heal-eth

Soft.

Cheerful and loud.

and giveth med'cine, and giveth med'cine to heal, to heal their ſickneſs. O

thoſe, he heal - eth thoſe that are broken in heart, and giveth med'cine, and giveth med'cine to heal, to heal their ſickneſs. O

O ſing unto the Lord,

Moderate.

sing unto the Lord, sing praiſes, sing praiſes unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

sing praiſ - - es,

sing unto the Lord, sing praiſes, sing praiſes, sing praiſes unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

ANTHEM. Luke xix chap.

Moderate.

lelujah, hallelujah, hal. Tell ye the daughters of Jeruſalem, Behold, the King cometh meekly, even at the deſcent of the

even at the de - - ſcent of the

then the whole multitude began to rejoice and praiſe God with loud voices,

mount of Olives, even at the deſcent of the mount of Olives; then the whole multitude began to re - joice and praiſe God with loud voices.

for all the migh - ty works, for all the mighty, mighty, mighty works they had ſeen, ſaying, Bleſſed is he that cometh

for all the migh - - ty works, for all the mighty, mighty, mighty works they had ſe[illegible] [illegible]at cometh

O ſing

in the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - - ry, glory in the

in the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - ry, glory in the

Slow.

highest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - - men, A - men.

highest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - men, A - men.

SHEFFIELD.

Sinner, O why ſo thoughtleſs grown, Why in ſuch dreadful haſte to die, Daring to leap to worlds unknown, Heedleſs againſt thy God to fly?

Sinner, O why ſo thoughtleſs grown, Why in ſuch dreadful haſte to die, Daring to leap to worlds unknown, Heedleſs againſt thy God to fly?

Wilt thou deſpiſe eternal fate, Urg'd on by ſin's fantaſ - - - tic dreams, Madly attempt th' infernal gate, And force thy paſ - ſage to the flames?

Wilt thou deſpiſe eternal fate, Urg'd on by ſin's fan - taſ - tic dreams, Madly attempt th' infernal gate, And force thy paſ - ſage to the flames?

Stay, ſtay, ſtay ſinner ſtay, ſtay ſinner on the goſpel plains, Behold, behold the God of love unfold, The glories of his dying pains, For

Stay, ſtay, ſtay ſinner ſtay, ſtay ſinner on the goſpel plains, Behold, behold the God of love unfold, The glories of his dying pains, For

Slow.

ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

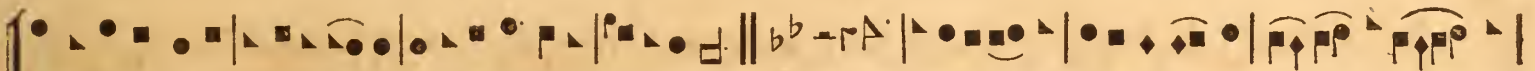
Slow.

Come let us anew our journey purſue, roll round with the year, roll round with the year, And never ſtand ſtill till our maſter appear, And never ſtand ſtill

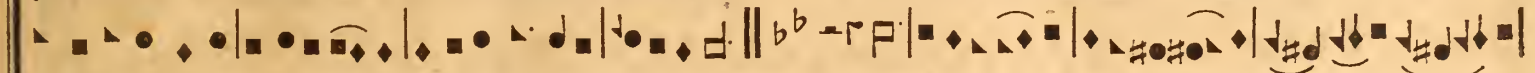
Come let us anew, our journey purſue, roll round with the year, roll round with the year, And never ſtand ſtill till our maſter appear, And never ſtand ſtill

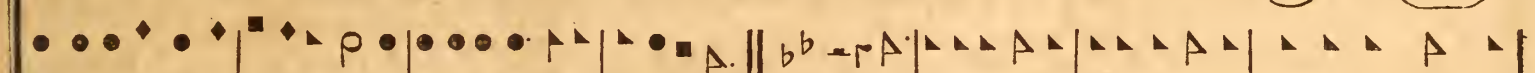
till our maſter appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By the

till our maſter appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By the



patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a ſtream, glides ſwiftly a - way, glides





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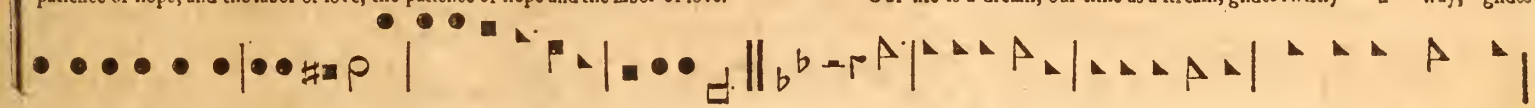
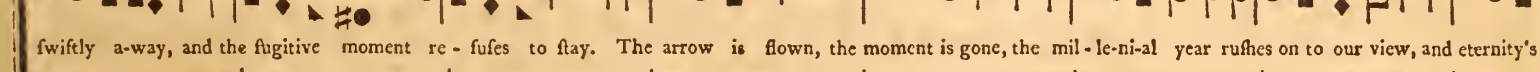
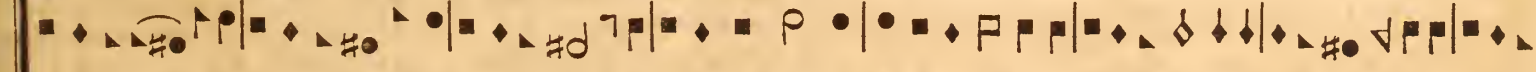


ſwiftly a-way, and the fugitive moment re - fuſes to ſtay. The arrow is flown, the moment is gone, the mil - le-ni-al year ruſhes on to our view, and eternity's





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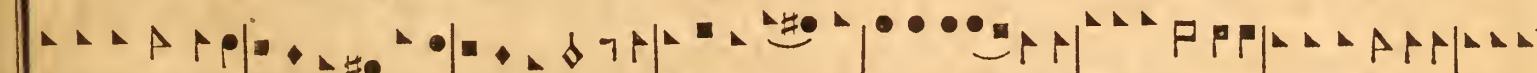


here, e - ter-ni-ty's here, the mil - le-ni-al year rushes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

here, e - ter ni-ty's here, the mil - le-ni-al year rushes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

Moderate.

O that each in the day of his coming may say, I have fought my way thro', have fought my way thro'. I have finish'd the work thou didst give me to

O that each in the day of his coming may say, I have fought my way thro', have fought my way thro'. I have finish'd the work thou didst give me to

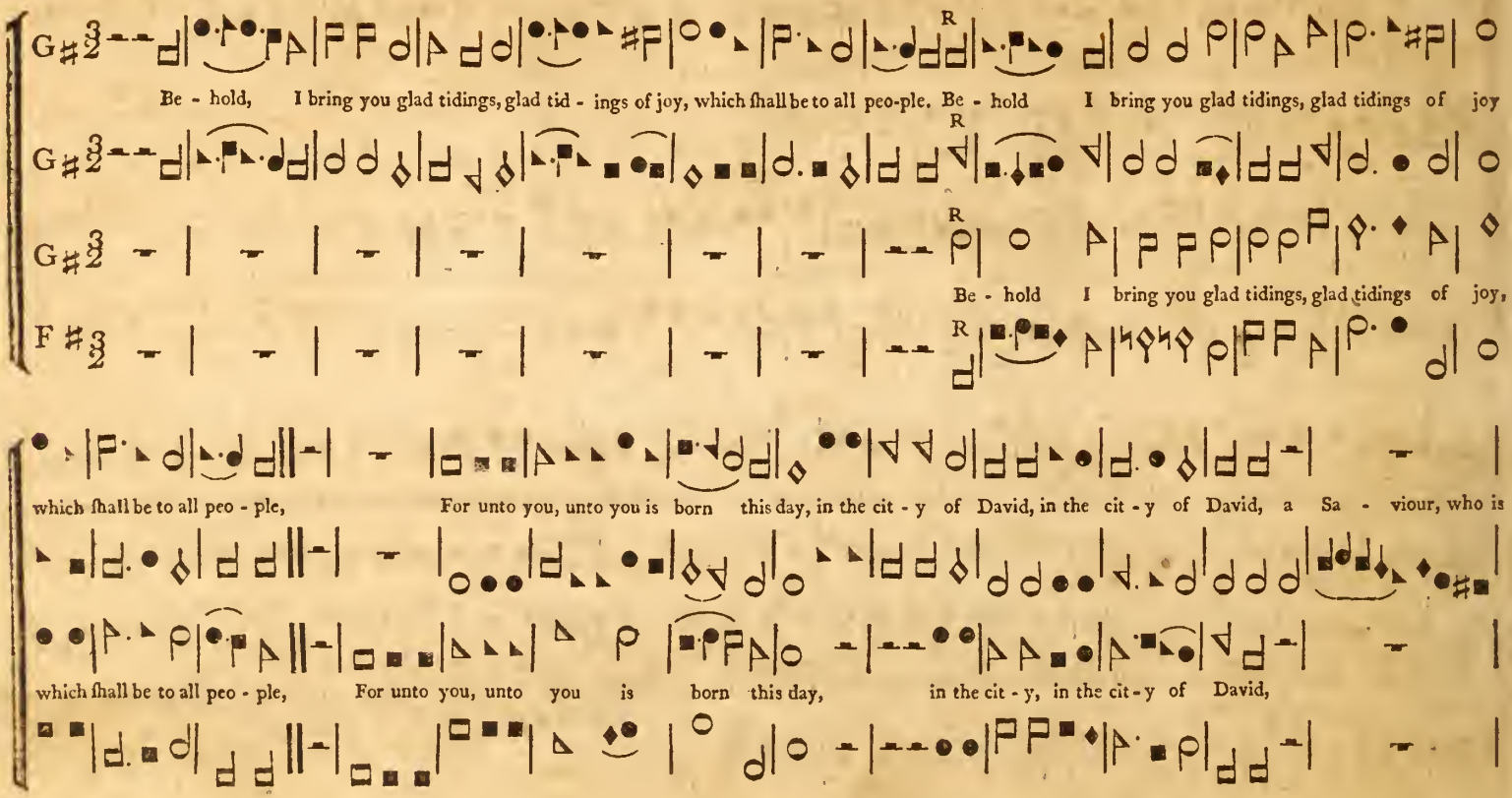
Slow.

do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,

do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,

Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.

Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.


Be - hold, I bring you glad tidings, glad tid - ings of joy, which ſhall be to all peo-ple. Be - hold I bring you glad tidings, glad tidings of joy
Be - hold I bring you glad tidings, glad tidings of joy,
which ſhall be to all peo - ple, For unto you, unto you is born this day, in the cit - y of David, in the cit - y of David, a Sa - viour, who is
which ſhall be to all peo - ple, For unto you, unto you is born this day, in the cit - y, in the cit - y of David,

Chrift the Lord, a Sa - viour, who is Chrift the Lord. Glad tidings, glad

Glad tidings, glad ti - dings of

a Sa - viour, who is Chrift the Lord. Glad tidings, glad tidings, Glad

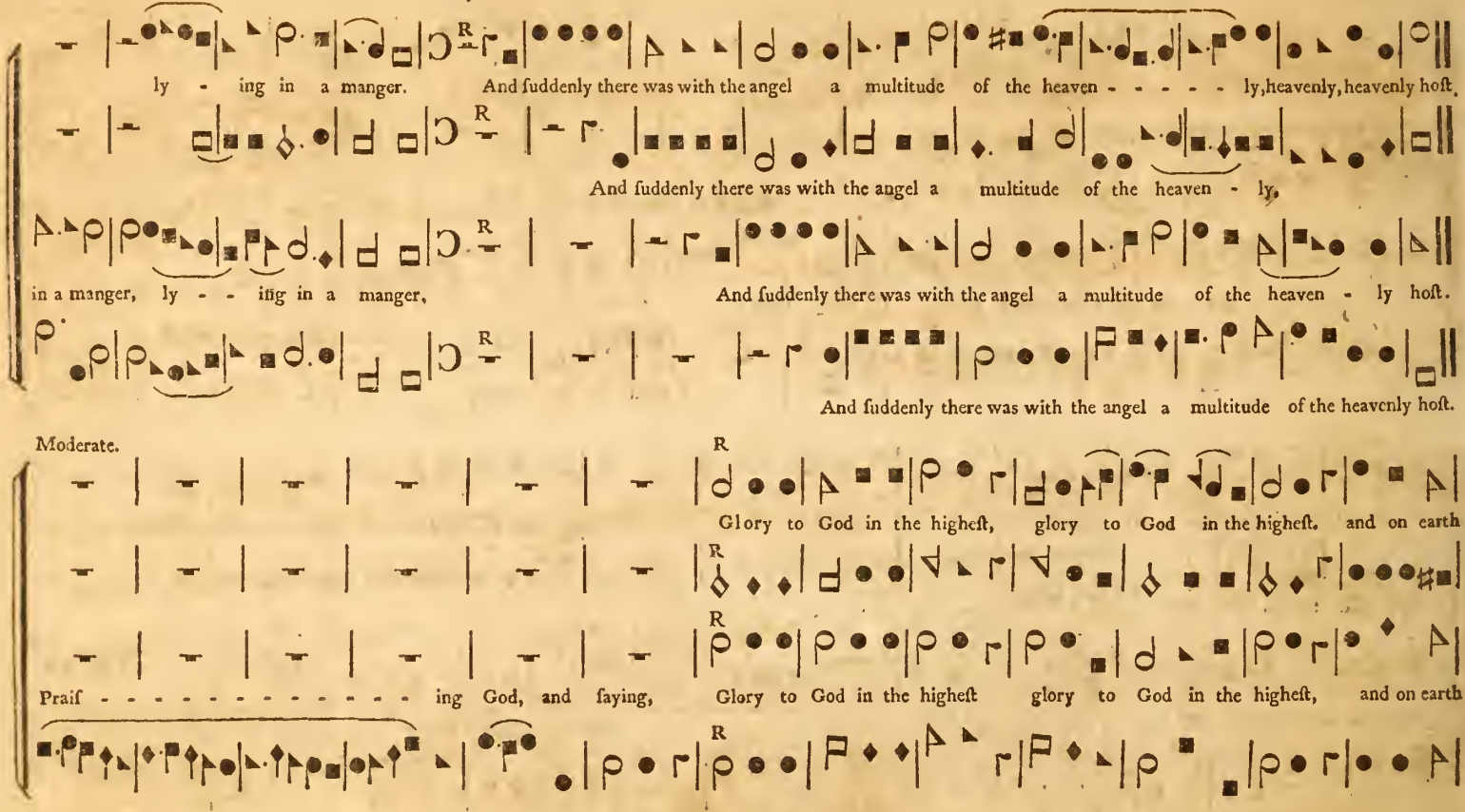
Glad tidings glad tidings, glad tidings glad

ti - dings of joy, which fhall be to all people. you fhall find the babe wrapt in fwaddling clothes,

joy, glad tidings

tidings of joy, which fhall be to all people. And this fhall be a fign unto you; you fhall find the babe wrapt in fwaddling clothes, ly - ing

Lively.


ly - ing in a manger. And ſuddenly there was with the angel a multitude of the heaven - - - - - ly, heavenly, heavenly hoſt.
And ſuddenly there was with the angel a multitude of the heaven - ly,
in a manger, ly - - ing in a manger, And ſuddenly there was with the angel a multitude of the heaven - ly hoſt.
And ſuddenly there was with the angel a multitude of the heavenly hoſt.
Moderate.
Glory to God in the higheſt, glory to God in the higheſt, and on earth
Praiſ - - - - - - - - - - - - - - ing God, and ſaying, Glory to God in the higheſt glory to God in the higheſt, and on earth

peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu - jah, hal-le - lu - jah, hal - le - lu - jah.

peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.

Moderate. soft. AVON. loud.

At an - chor laid re - mote from home, Toiling I cry ſweet Spir - it come, Toiling I cry ſweet Spir - it come,

At an - chor laid re - mote from home, Toiling I cry ſweet Spir - it come, Toiling I cry ſweet Spir - it come,

Soft. Loud. Very ſoft.

Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way, But ſwell my ſails, and ſpeed my way. Fain would I mount.

Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way.

Loud. Soft.

fain would I glow; Fain wonld I mount, fain would I glow; And looſe my ca - ble, and looſe my ca - ble from be - low.

Fain would I mount, fain would I glow; and looſe my ca - ble from be - low.

Loud.

But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;

But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;

Soft. Loud.

Thou, thou muſt breathe th' au - ſpi - cious gale, Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.

Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.

Moderate. NEW YORK. Slow and ſoft. Increaſe.

Vi - tal ſpark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, fly - ing, Oh the pain, the bliſs of dying!

Vi - tal ſpark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliſs of dying!

Slow and ſoft. Increaſe. Cheerful. Soft.

Ceaſe, fond nature, ceaſe thy ſtrife, And let me languiſh in-to life! Hark! they whiſper, an - gels ſay, they whiſper, an - gels ſay, Hark!

Hark!

And let me languiſh in-to life! Hark! Hark! Hark! they whiſper angels ſay,

Loud. Soft. Loud. Moderate and Soft.

Hark! they whiſper, an - gels ſay, Siſt-er ſpir-it come a - way! Siſt - er ſpir - it come a - way! What is this abſorbs me quite? Steals my ſen - ſes?

Hark! they whiſper, an - gels ſay, Siſt - er ſpir - it come a - way! What is this abſorbs me quite? Steals my ſen - ſes?

Loud. Soft. Increaſe. Slow. Moderate. Soft.

ſhuts my ſight? Drowns my ſpir - its? draws my breath? Tell me my ſoul, can this be death? Tell me my ſoul, can this be death? The world recedes; it

ſhuts my ſight? Drowns my ſpir - its? draws my breath? Tell me my ſoul, can this be death? Tell me my ſoul, can this be death? The world recedes; it

Increaſe. Loud. Diminiſh. Increaſe. Cheerful.

dif - appears; Heaven o - pens on my eyes! My ears with ſounds ſe - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O

dif - appears; Heaven opens on my eyes! My ears with ſounds ſe - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O

Soft.

grave, where is thy vic-to-ry! O death, where is thy ſting! O grave, where is thy victory! O death, where is thy ſting! Lend, lend your wings, I mount, I

grave, where is thy vic to-ry! O death, where is thy ſting! O grave, where is thy victory! O death, where is thy ſting! Lend, lend your wings, I mount, I

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy ſting! O death, where is thy ſting!

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy ſting! O death, where is thy ſting!

Loud.

Very Slow.

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy ſting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic to-ry, thy vic-to-ry! O death, O death, where is thy ſting!

Cheerful. Octaves. Soft. **BALTIMORE.** Octaves. Loud.

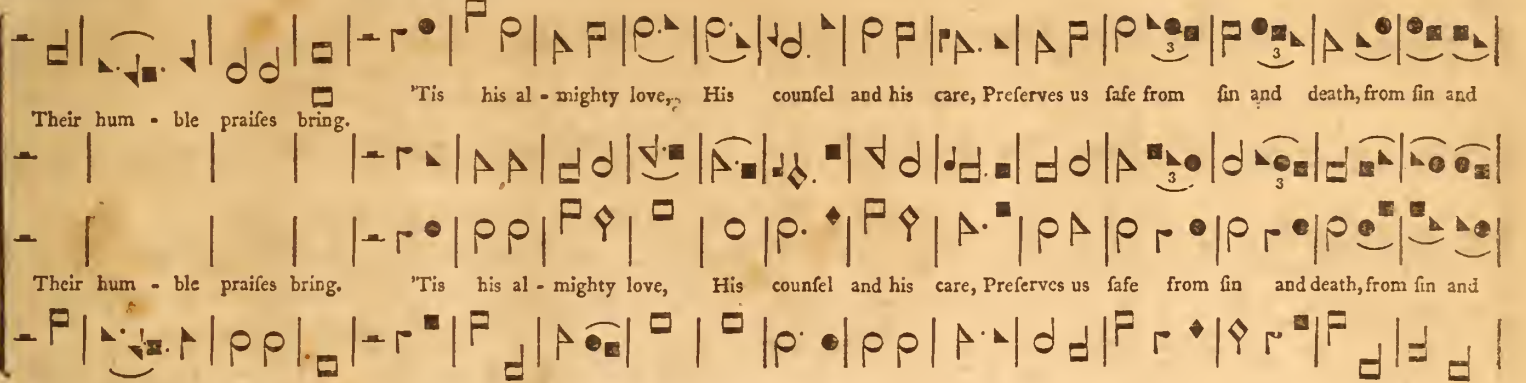
To God, to God the on - ly wiſe, Our Sa - viour and our King, Let all the ſaints be - low the

To God, to God the on - ly wiſe, Our Sa - viour and our King, Let all the ſaints be - low the

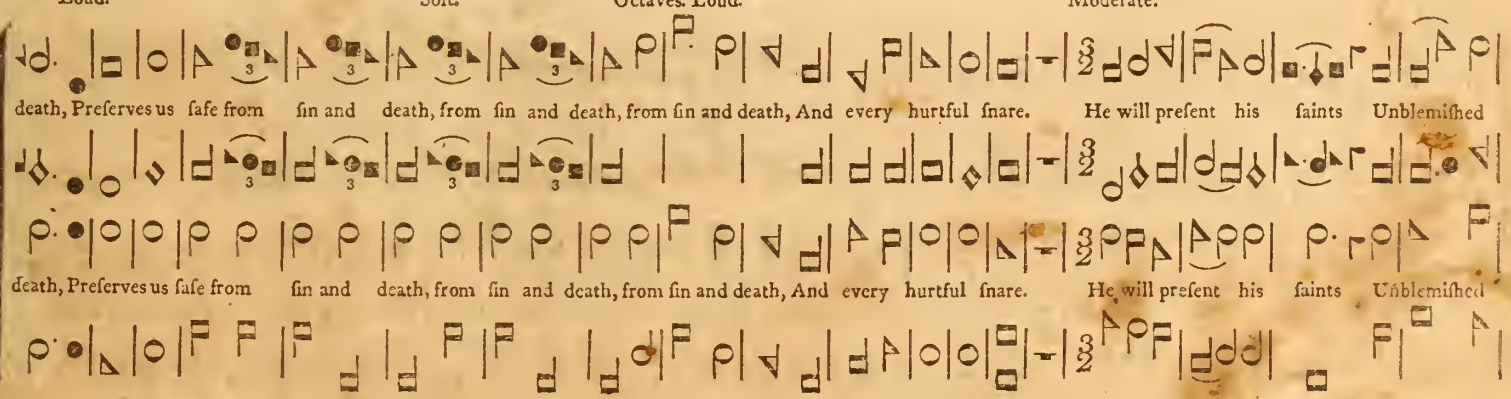
Soft.

ſkies Their hum - ble praiſes bring, Their hum - ble praiſes bring. Let all the ſaints be - low the ſkies Their hum - ble praiſes bring,

ſkies Their hum - ble praiſes bring, Their hum - ble praiſes bring. Let all the ſaints be - low the ſkies Their hum - ble praiſes bring,



Loud. Soft. Octaves. Loud. Moderate.



and complete, Before the glo - ry of his face, With joys di - vine - ly great, di - vine - ly great, With joys di - vine - ly great.

and complete, Before the glo - ry of his face, With joys di - vine - ly great, di - vine - ly great, With joys di - vine - ly great.

Cheerful. Soft.

Then all the chosen seed Shall meet a - round the throne, Shall bless the con - duct of his grace, And make his wonders known,

Then all the chosen seed Shall meet a - round the throne, Shall bless the con - duct of his grace, Ane make his wonders known,

Loud. Lively. Soft. Loud. Soft. Loud.

And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.

And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.

Moderate. Soft. Loud.

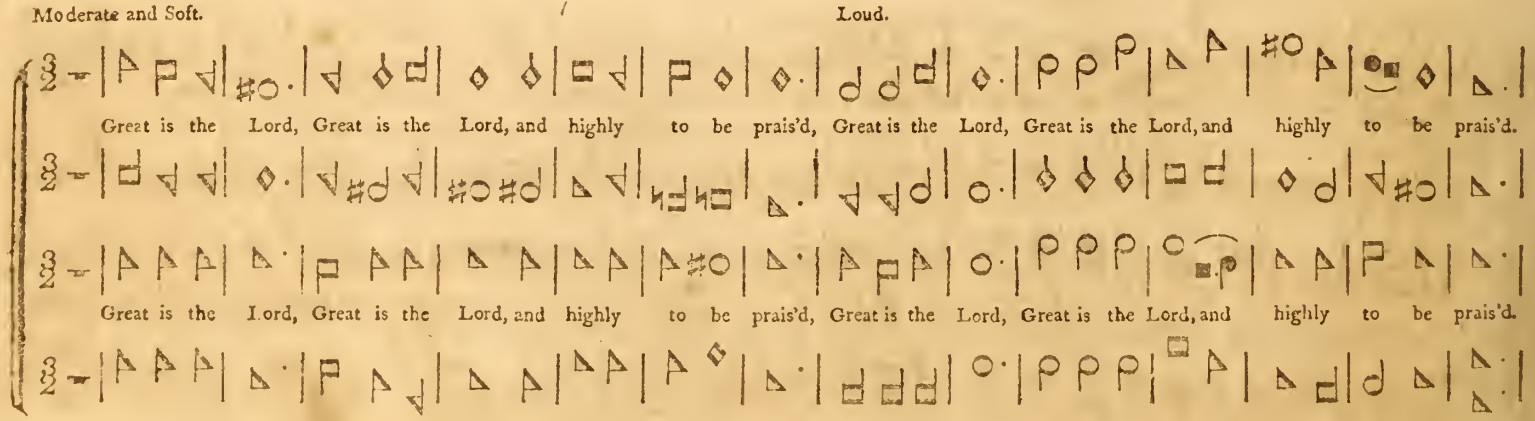
crowns of ma-jes-ty, And e - ver - last - ing songs, And e - ver - last - ing songs, Immortal crowns of Ma-jes-ty, And e - ver - last - ing songs.

Immortal

Immortal crowns of ma-jes-ty, And e - ver - last - ing songs. And e - ver - last - ing songs. Immortal crowns of ma-jes-ty, And e - ver - last - ing songs.

Moderate. Soft. Loud.

Moderate and Soft. Loud.



Cheerful and Soft. Loud. Soft.

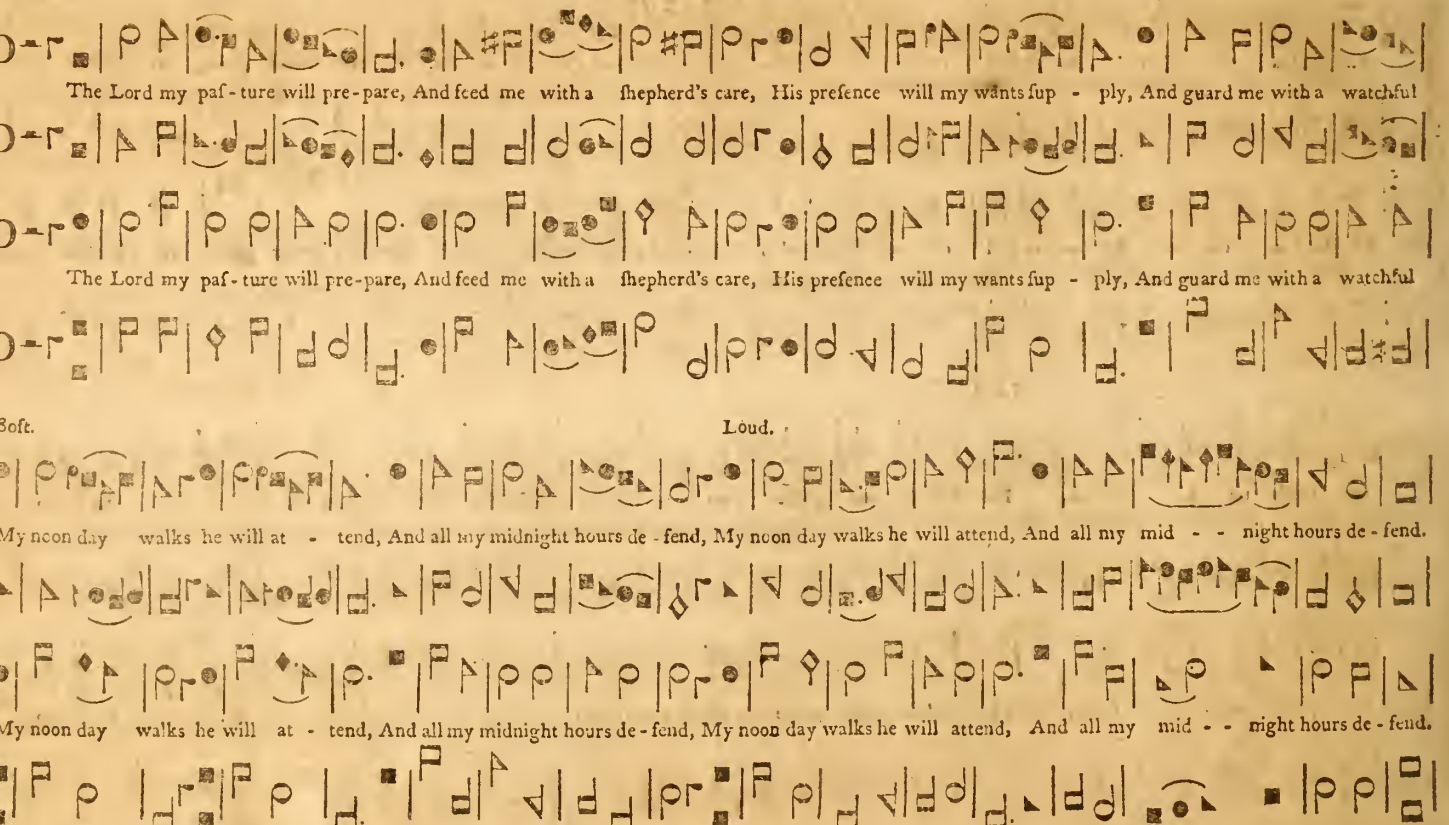
This God is our God for - ev - er and ev - er, This God is our God for - ev - er and ev - er. He shall be our guide, He shall be our guide,

This God is our God for - ev - er and ev - er, This God is our God for - ev - er and ev - er. He shall be our guide, He shall be our guide,

Loud.

our guide un - to death, He shall be our guide un - to death, He shall be our guide un - to death.

our guide un - to death, He shall be our guide un - to death, He shall be our guide un - to death.


The Lord my paſ - ture will pre - pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful
The Lord my paſ - ture will pre - pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful
Soft.
Loud.
eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.
eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.

When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads, My wea - ry

My

When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads,

Increafe. Soft. Increafe. Loud.

wand'ring fteps he leads, Where peaceful riv - ers foft and flow, A - mid the ver - dant land fkip flow, To fer - tile vales and dewy meads, My

wand'ring fteps he leads, Where riv - ers foft and flow,

My fteps he leads, Where foft and flow A - mid the verdant land fkip flow, To fer - tile vales and dew - y meads, My

Soft. Increaſe. Loud. Moderate.

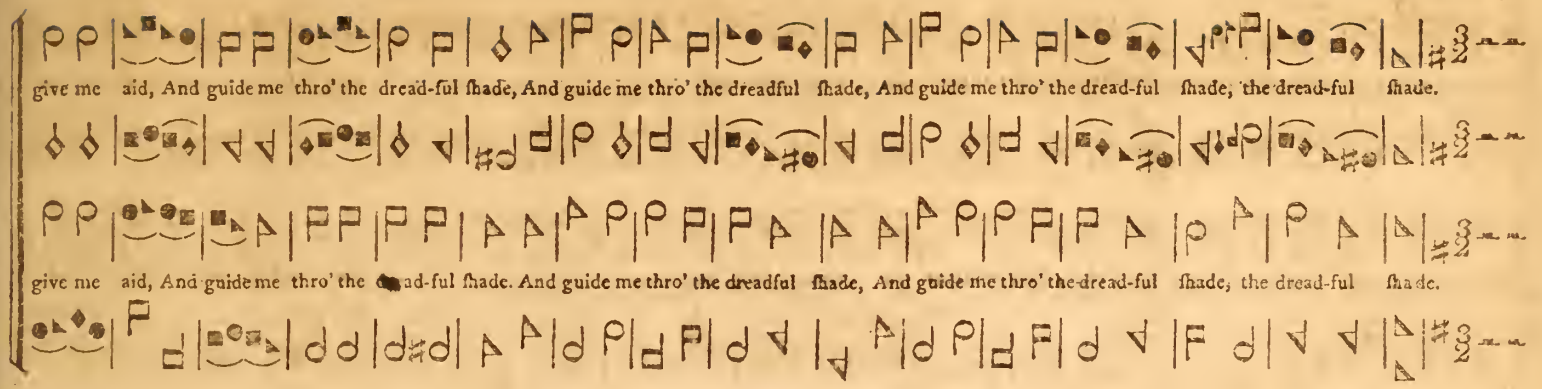
wea - ry, wand'ring ſteps he leads; Where peaceful riv - ers ſoft and flow, A - mid the ver - dant land ſkip flow, Tho' in the

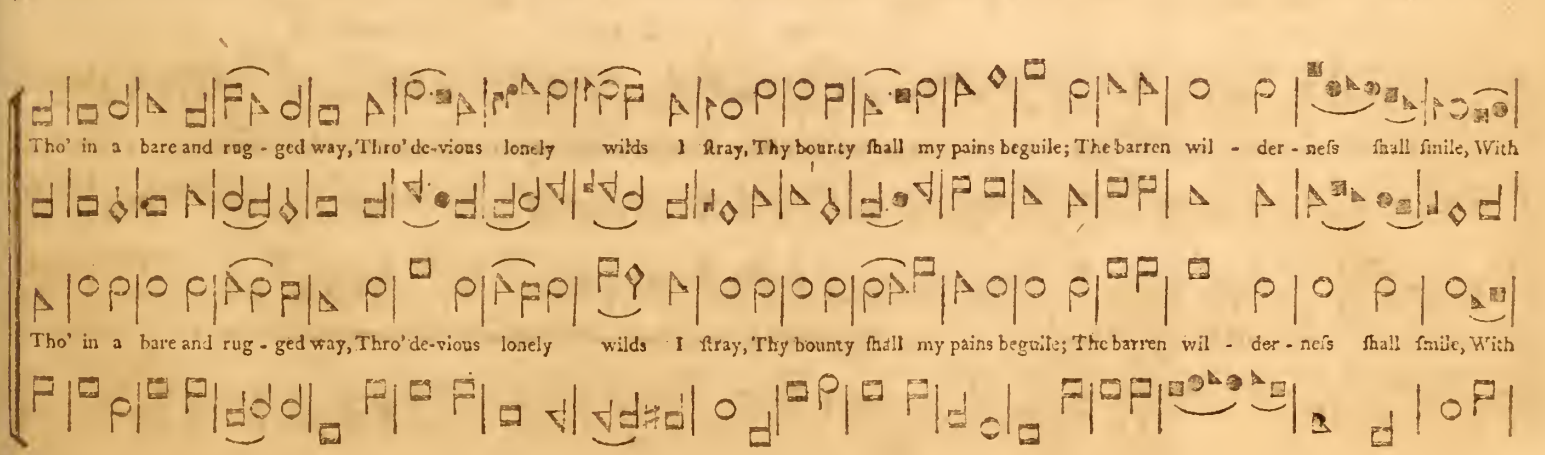
Where riv - ers ſoft and flow,

wea - ry, wand'ring ſteps he leads; Where ſoft and flow, A - mid the ver - dant land ſkip flow. Tho' in the

paths of death I tread, With gloomy horror o - ver - ſpread, My ſteadfaſt heart ſhall fear no ill, For thou, O Lord, art with me ſtill; Thy friendly hand will

paths of death I tread, With gloomy horror o - ver - ſpread, My ſteadfaſt heart ſhall fear no ill, For thou, O Lord, art with me ſtill; Thy friendly hand will


give me aid, And guide me thro' the dread-ful ſhade, And guide me thro' the dreadful ſhade, And guide me thro' the dread-ful ſhade, the dread-ful ſhade.
give me aid, And guide me thro' the dread-ful ſhade. And guide me thro' the dreadful ſhade, And guide me thro' the dread-ful ſhade, the dread-ful ſhade.


Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I ſtray, Thy bounty ſhall my pains beguile; The barren wil - der - neſs ſhall ſmile, With
Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I ſtray, Thy bounty ſhall my pains beguile; The barren wil - der - neſs ſhall ſmile, With

Soft. Loud.

sudden greens and herb - age crown'd, And ſtreams ſhall murmur all around, ſhall mur - - - - - - - - - - - - mur all a - round, With ſud - den

ſudden greens and herb - age crown'd, And ſtreams ſhall murmur all around, ſhall mur - - - - - - - - - - - - mur all a - ronnd, With ſud - den

Soft. Increaſe. Slow and loud.

greens and herbage crown'd, And ſtreams ſhall mur - mur all a - round, With ſud - den greens and herb-age crown'd, And ſtreams ſhall murmur all around.

greens and herbage crown'd, And ſtreams ſhall mur - mur all a - round, With ſud - den greens and herb-age crown'd, And ſtreams ſhall murmur all around.

Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,

Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,

Loud.

God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,

God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,

God and sin - ners recon - cil'd.

Slow.

Christ is born in Bethlehem. Hark! the herald angels sing, Hark! the herald, Glory to the new born King, Glo-ry to the new born King, Glory to the

Hark! the herald angels sing,

Christ is born in Bethlehem. Glory to the new born King, Glory to the new born King, Glory to the

Moderate and Soft.

new born King; Christ, by highest heaven ador'd, Christ, the ever-last-ing Lord; Christ, the ever-last-ing Lord; Late in time be-

Christ, by highest heaven ador'd,

new born King; Christ, the ever-last-ing Lord; Christ the ever-last-ing Lord; Late in time be-

Loud. Soft.

hold him come, Late in time Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th' incarnate De-i-ty! hail, th' incarnate

hold him come, Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th' incarnate De-i-ty! hail, th' incarnate

Loud,

De-i-ty! Pleas'd as man with men t' ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here,

our Emmanu-el, here, our Emmanuel, here.

De-i-ty! Pleas'd as man with men t' ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here, our Emmanuel, here, our Emmanuel, here.

Cheerful. Slow. Cheerful.

Hark! the herald angels sing, Hark! the herald Glory to the new born King, Glo-ry to the new born King, Glory to the Hail, the heaven born

Glory to the new born King, Glo-ry to the new born King, Glory to the new born King;

Prince of peace! Hail, the heaven Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with healing

Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with healing

Soft. Loud.

in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them

in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them

Slow.

second birth. Hail, the heaven born Prince of peace! Hail, the Son of righteousness, Hail, the Son of righteous - ness, Hail, the Son of righteousness!

Hail, the heaven born Prince of peace!

second birth. Hail, the Son of righteousness, Hail, the Son of righteous - ness, Hail, the Son of righteousness!

Hail, hail, reviv'd, reviving spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature's

Hail, hail, reviv'd, reviving, spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature's

Modera te.

works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly

works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly

Swell, Swell, gen - tly swell the sol - emn song; Swell, gen - tly swell, gen - tly swell the sol - emn song; Now pour the

Swell, Swell, gen - tly swell the sol - emn song; Swell, gen - tly swell, gen - tly swell the sol - emn song; Now pour the

Moderate and Soft.

bound - - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To ech - o back the sol - emn lay;

bound - - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To ech - o back the sol - emn lay;

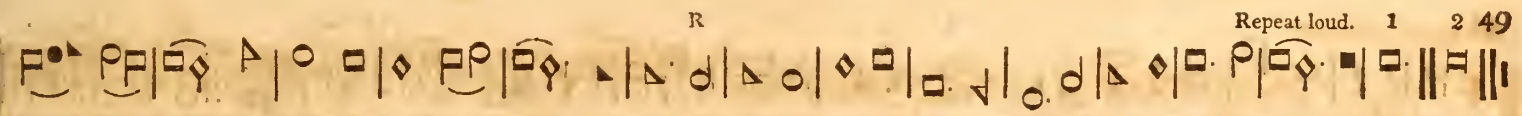
And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day.

And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boud - ty's hol - i - day.

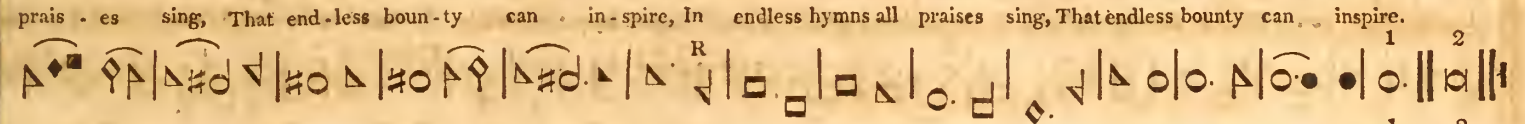
Cheerful. Soft.

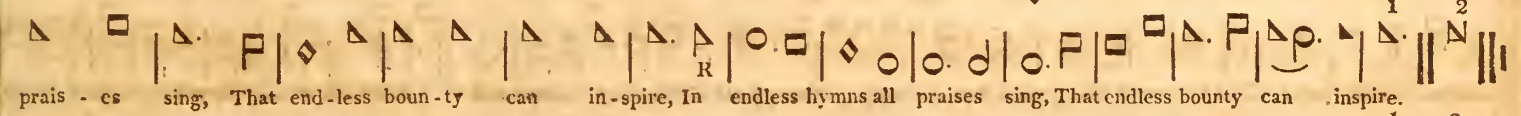
To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - - ful choir! In end - less hymns, all

To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - - ful choir! In end - less hymns, all

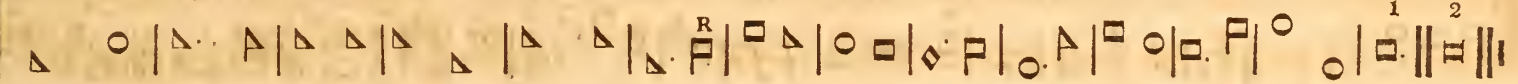


prais - es sing, That end - less boun - ty can in - spire, In endless hymns all praises sing, That endless bounty can inspire.





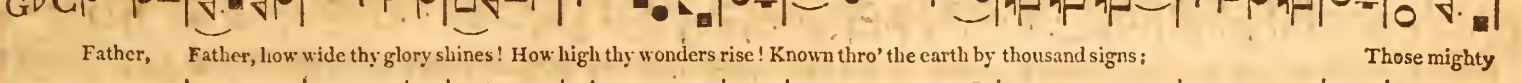
prais - es sing, That end - less boun - ty can in - spire, In endless hymns all praises sing, That endless bounty can inspire.



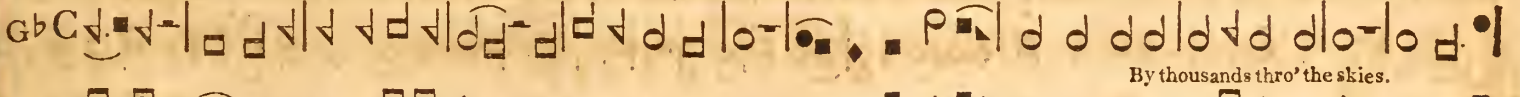
Moderate.

BOSTON.

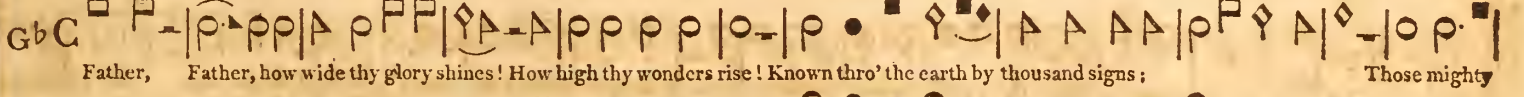
Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; Those mighty



By thousands thro' the skies.



Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; Those mighty



R Moderate. Unisons.

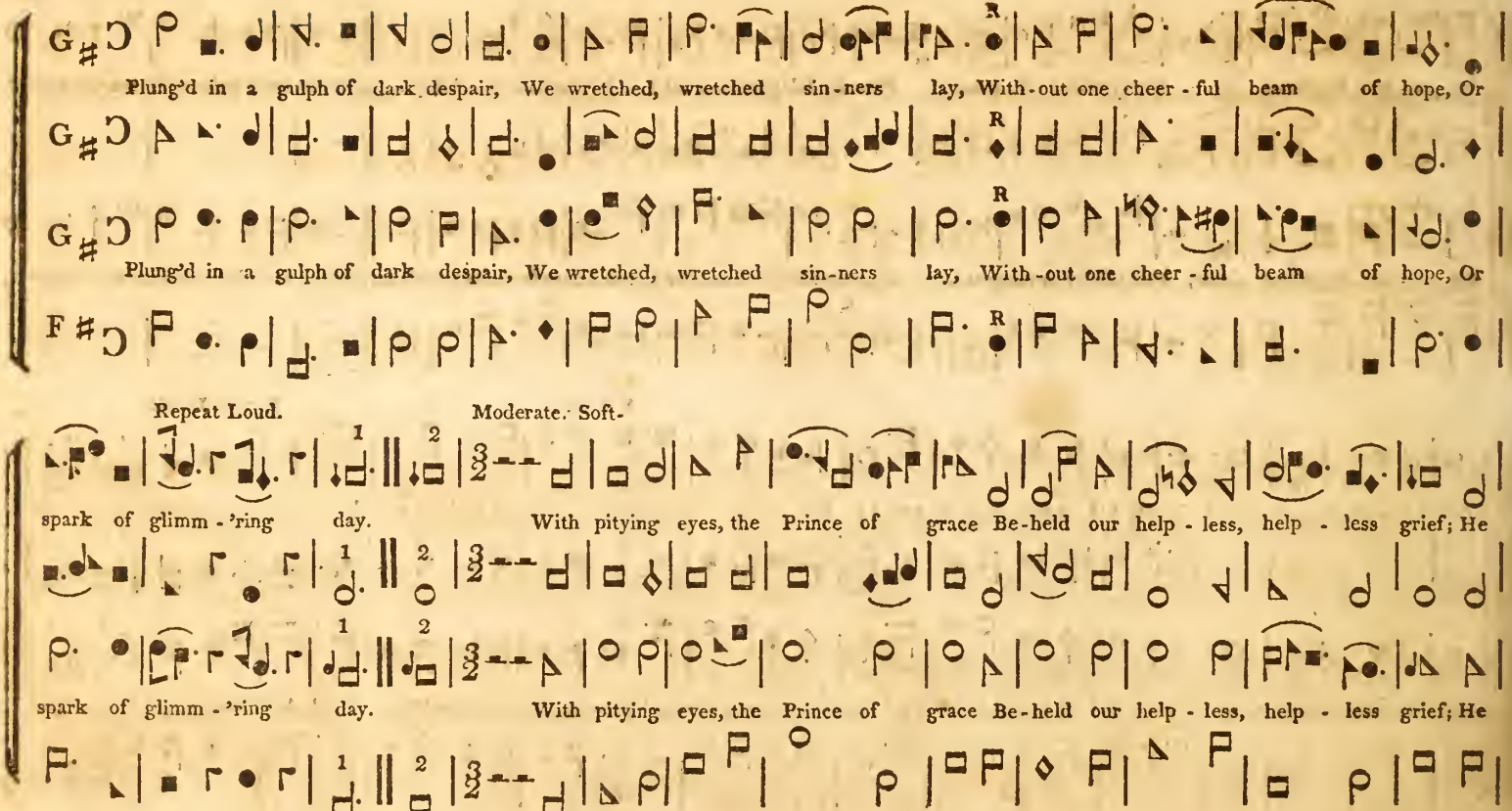
Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still. But when we view thy great design to save re-

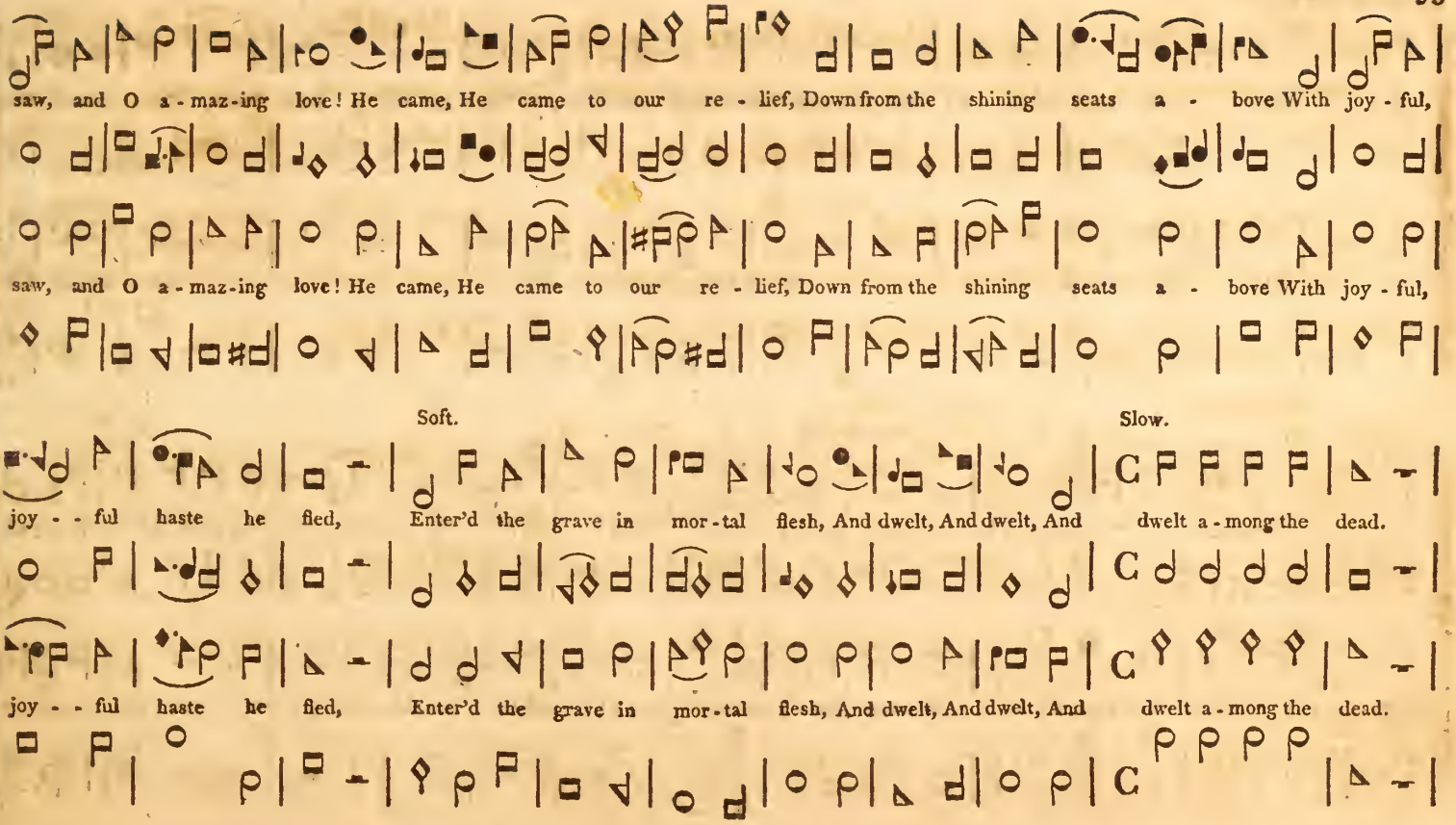
Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still. But when we view thy great design to save re-

bellious worms. Where vengeance and compassion join In their divinest forms. Here the whole Deity is known, Nor dares a creature guess Which of

bellious worms. Where vengeance and compassion join In their divinest forms. Here the whole Deity is known, Nor dares a creature guess Which of

the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name,
the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name,
R Soft.
Repeat Loud.
And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.
And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.


Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or
Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or
Repeat Loud.
Moderate. Soft.
spark of glimm-'ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He
spark of glimm-'ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He


saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,
saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,
Soft.
Slow.
joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.
joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.

Oh! Oh! for this love, let rocks and hills Their lasting silence break, Their last-ing si - lence break, Their silence break.

Oh! Oh! for this love, Their lasting silence break, Their silence break.

Moderate. Soft. Repeat loud. Lively.

And all harmonious hu - man tongues The Saviour's praises speak. Oh! Oh! for this love, let rocks and hills Their lasting silence

And all harmonious hu - man tongues The Saviour's praises speak. Oh! Oh! for this love, Their lasting silence

Moderate and Soft. Cheerful and Loud.

break, Their lasting silence break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But

break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But

Soft. Loud. Slow.

when you raise your high - est notes, your highest notes, His love, His love, His love can ne'er be told, His love can ne'er be told.

when you raise your high - est notes, your highest notes, His love, His love. His love can ne'er be told, His love can ne'er be told.

Moderate. **DENMARK.** Soft.

Before Je - hovah's awful throne, Ye nations, bow with sa - cred joy; Know that the Lord is God a - lone; He can create, and he destroy,

Before Je - hovah's awful throne, Ye nations, bow with sa - cred joy; Know that the Lord is God a - lone; He can create, and he destroy,

Loud. Cheerful. Soft.

he can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep, we

he can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep, we

stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

stray'd, He brought us to bis fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

all our mor-tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name?

all our mor-tal frame; What lasting honors shall we rear, Al - mighty Maker to thy name, Al - mighty Maker to thy name?

Cheerful. Loud. Soft. Loud.

We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand,

We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand,

Soft. Loud. Soft. Loud.

R

thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.

R

thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.

R

Moderate.

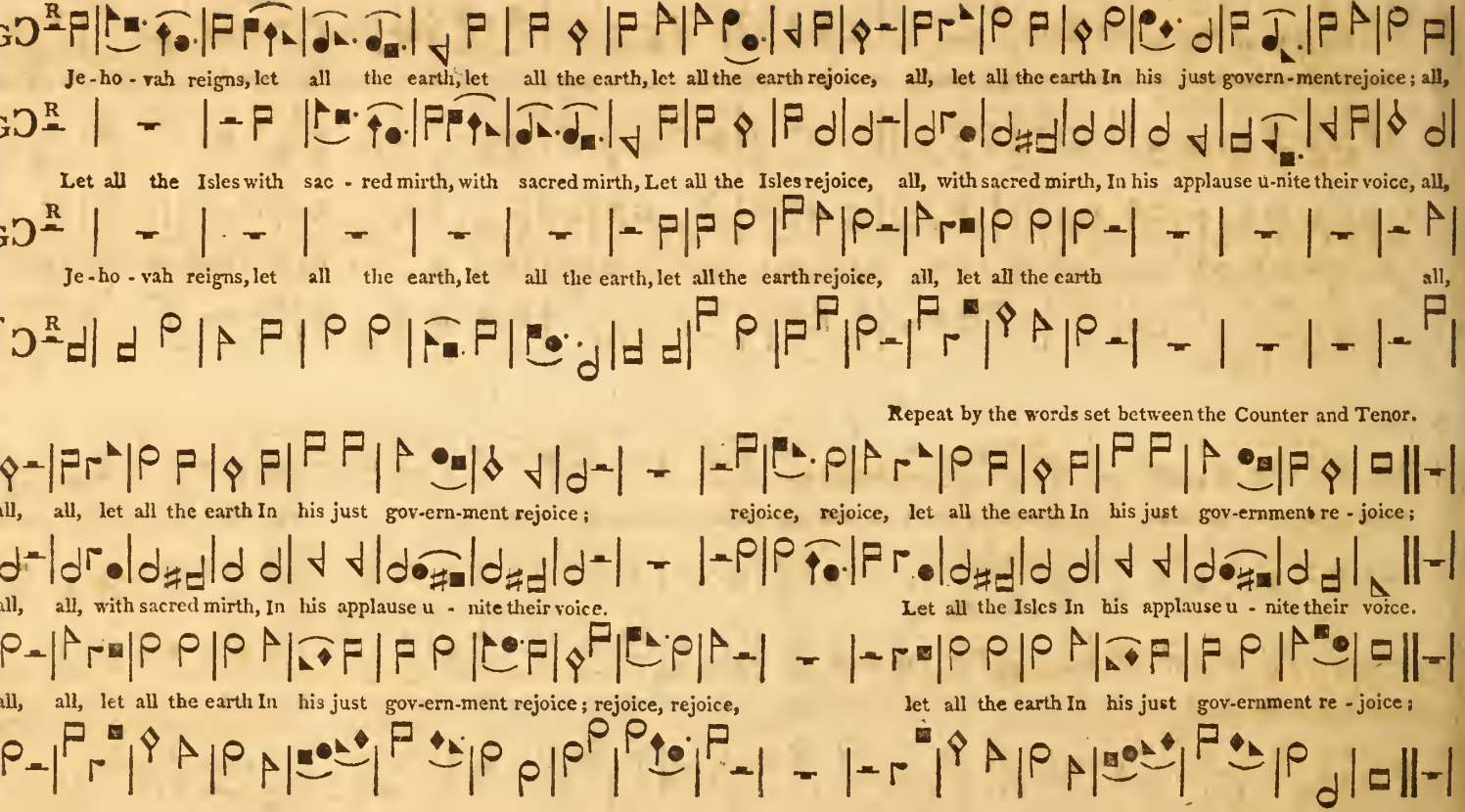
Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing

Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing

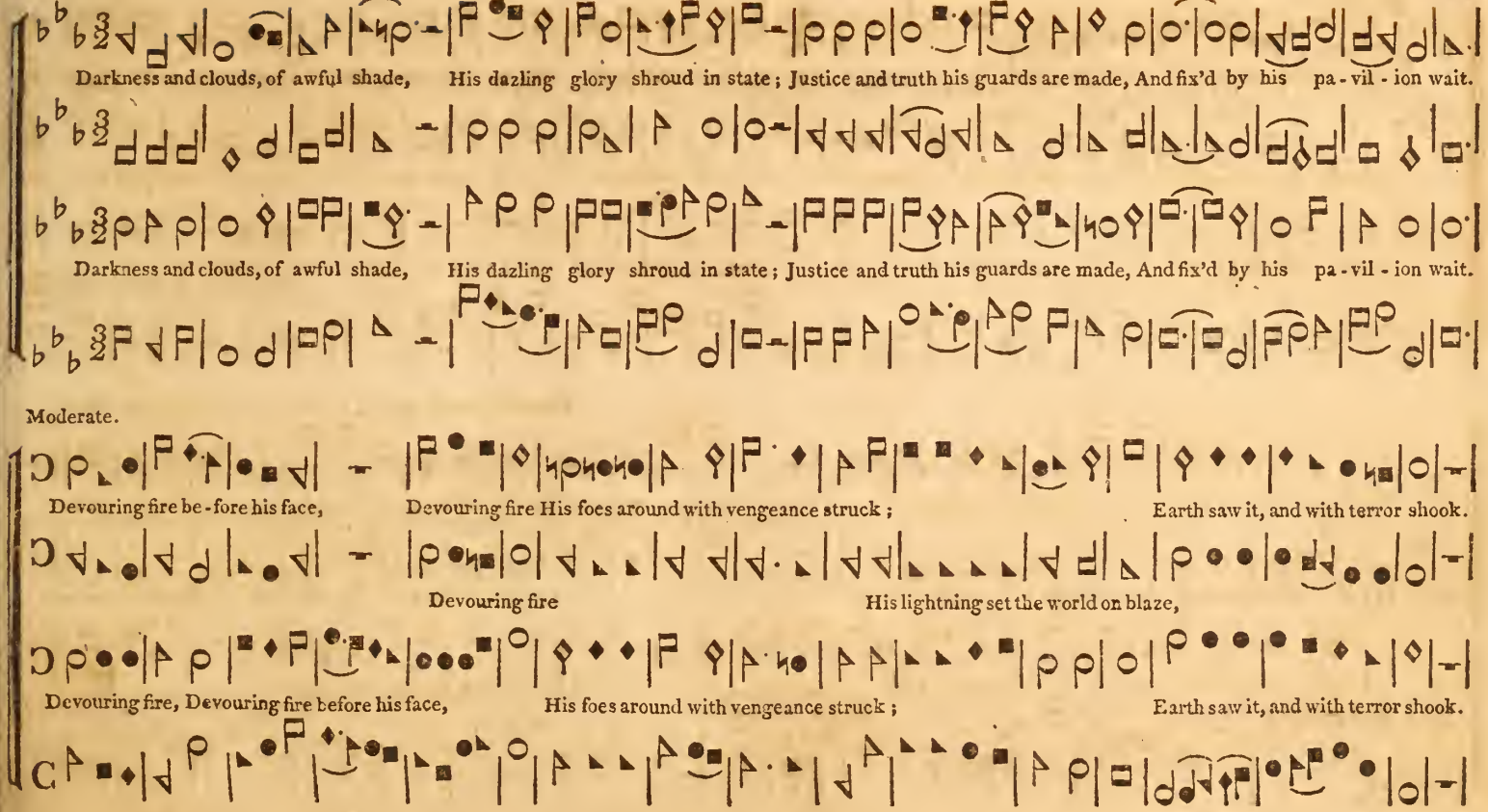
Soft. Loud.

years shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - - - ing years shall cease to move.

years shall cease to move. shall cease to move, When roll - ing years shall cease to move, When roll - - - - ing years shall cease to move.


Je-ho-vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth In his just govern-ment rejoice; all,
Let all the Isles with sac-red mirth, with sacred mirth, Let all the Isles rejoice, all, with sacred mirth, In his applause u-nite their voice, all,
Je-ho-vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth all,
Repeat by the words set between the Counter and Tenor.
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ernment re-joice;
all, all, with sacred mirth, In his applause u-nite their voice. Let all the Isles In his applause u-nite their voice.
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ernment re-joice;

Moderate.


Darkness and clouds, of awful shade, His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.
Darkness and clouds, of awful shade, His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.
Moderate.
Devouring fire be - fore his face, Devouring fire His foes around with vengeance struck; Earth saw it, and with terror shook.
Devouring fire His lightning set the world on blaze,
Devouring fire, Devouring fire before his face, His foes around with vengeance struck; Earth saw it, and with terror shook.

Moderate. Decrease. Loud.

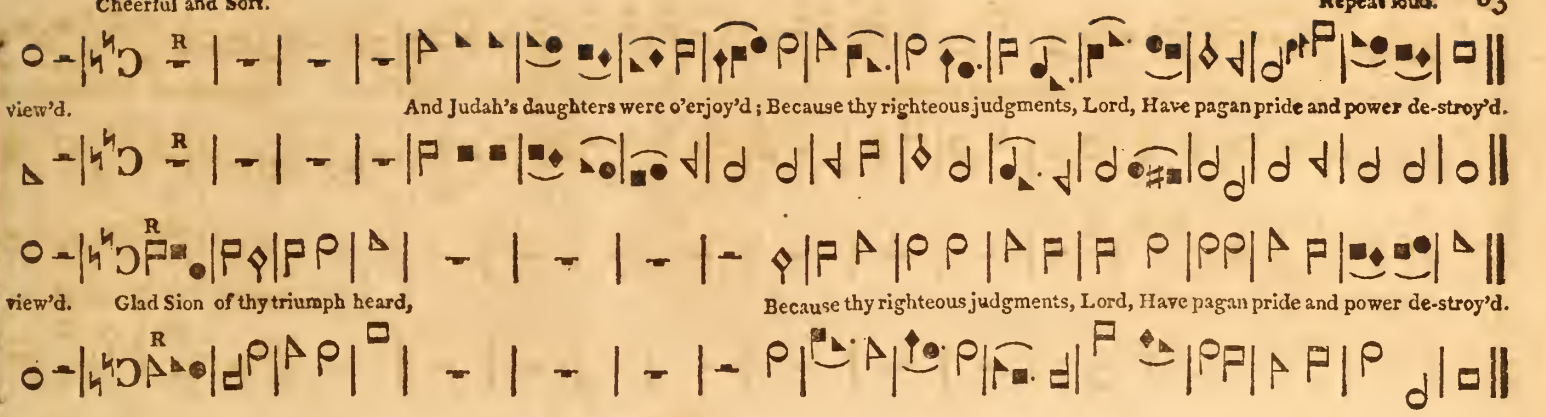
The proudest hills his presence felt, Their height nor strength could help afford, The proudest hills like wax did melt In presence of th' Almigh - ty

The proudest hills his presence felt, In presence of th' Almigh - ty

Soft.

Lord. The heav'ns his righteousness to show, With storms of fire his foes pursu'd, And all the trembling world below, Have his descending glo - ry

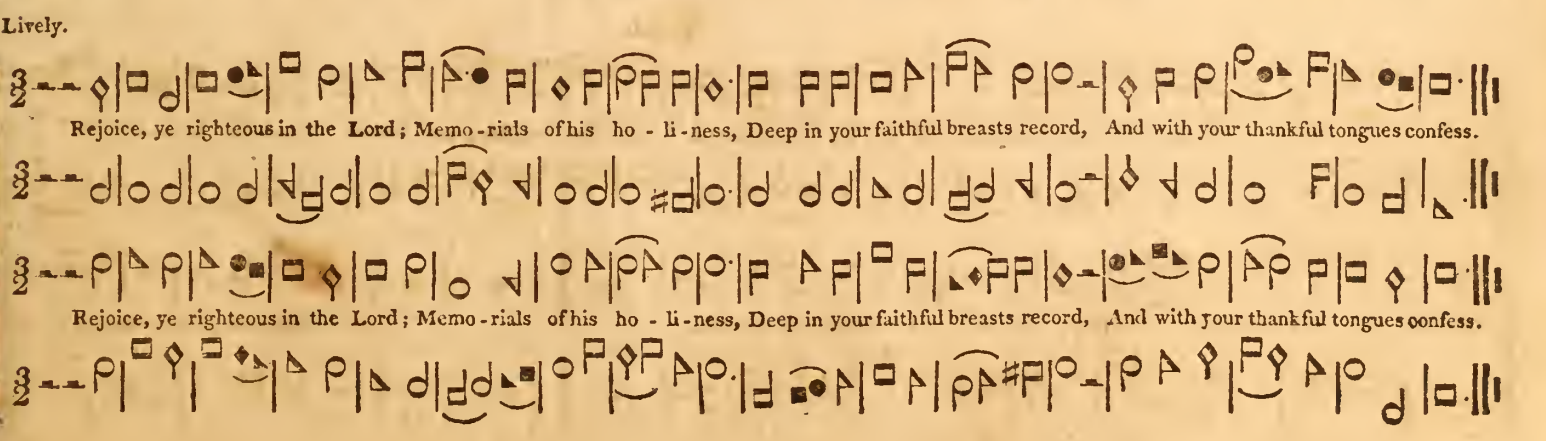
Lord. The heav'ns his righteousness to show, With storms of fire his foes pursu'd, Have his descending glo - ry



view'd. And Judah's daughters were o'erjoy'd; Because thy righteous judgments, Lord, Have pagan pride and power de-stroy'd.

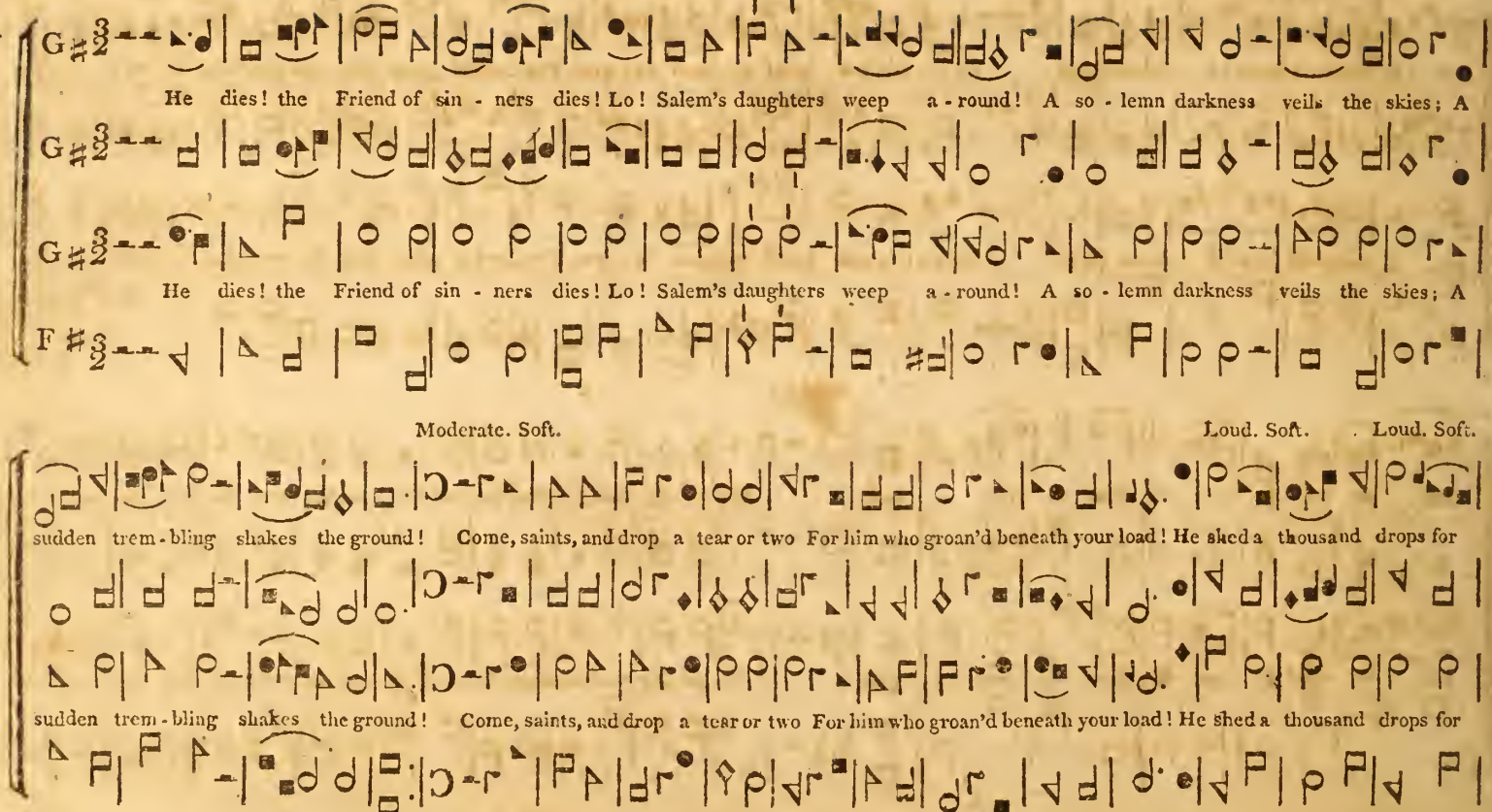
view'd. Glad Sion of thy triumph heard, Because thy righteous judgments, Lord, Have pagan pride and power de-stroy'd.

Lively.



Rejoice, ye righteous in the Lord; Memo-rials of his ho-li-ness, Deep in your faithful breasts record, And with your thankful tongues confess.

Rejoice, ye righteous in the Lord; Memo-rials of his ho-li-ness, Deep in your faithful breasts record, And with your thankful tongues confess.


He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A
He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A
Moderate. Soft.
Loud. Soft.
Loud. Soft.
sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for
sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for

Moderate. Affectionately. Cheerful.

you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

Cheerful.

joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher-

joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher-

Soft.

ub-ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De-liv'rer reigns.

ub-ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De-liv'rer reigns.

Repeat loud. Cheerful. Soft.

R

Sing how he spoil'd the host of hell, And led the mon-ster death in chains. Say, Live for-ev-er, wond'-rous King! Born to re-deem, and

R

R

Sing how he spoil'd the host of hell, And led the mon-ster death in chains. Say, Live for-ev-er, wond'-rous King! Born to re-deem, and

R

strong to save! Then ask the monster, where's thy sting? And where's thy vic-to-ry, boast - ing grave? And where's thy vic-to-ry, boast - ing grave?

strong to save! Then ask the monster, where's thy sting? And where's thy vic-to-ry, boast - ing grave? And where's thy vic-to-ry, boast - ing grave?

Moderate.

PARIS.

He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

Moderate and soft. Loud.

And taught my thoughts to soar above, Where hap - py spirits be. Prepare me, Lord, for thy right hand, Then come the joy - ful day; Come,

And taught my thoughts to soar above, Where hap - py spirits be. Prepare me, Lord, for thy right hand, Then come the joy - ful day;

death, and some ce - lestial band, and some ce - les - tial band, To bear my soul a - way, To bear my soul a - way, To bear my soul a - way.

Come, death, and some ce - les - tial band, To bear my soul a - way, my soul a - way, To bear my soul a - way.

Then, my Be-loved, waft my soul Up to thy blest a-bode, Up to thy blest, thy blest a-bode, Up to thy blest a-bode; That face to

Then, my Be-loved, waft my soul Up to thy blest a-bode, Up to thy blest a-bode, Up to thy blest a-bode; That face to

Loud. Slow.

face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.

face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.

Moderate.

O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest

O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest

cove-nant and mercy, who keepest covenant and mercy with those that walk be - fore Thee with all their heart.

that walk, that walk

cove-nant and mercy, who keepest covenant and mercy with those that walk, that walk, that walk be - fore Thee with all their heart.

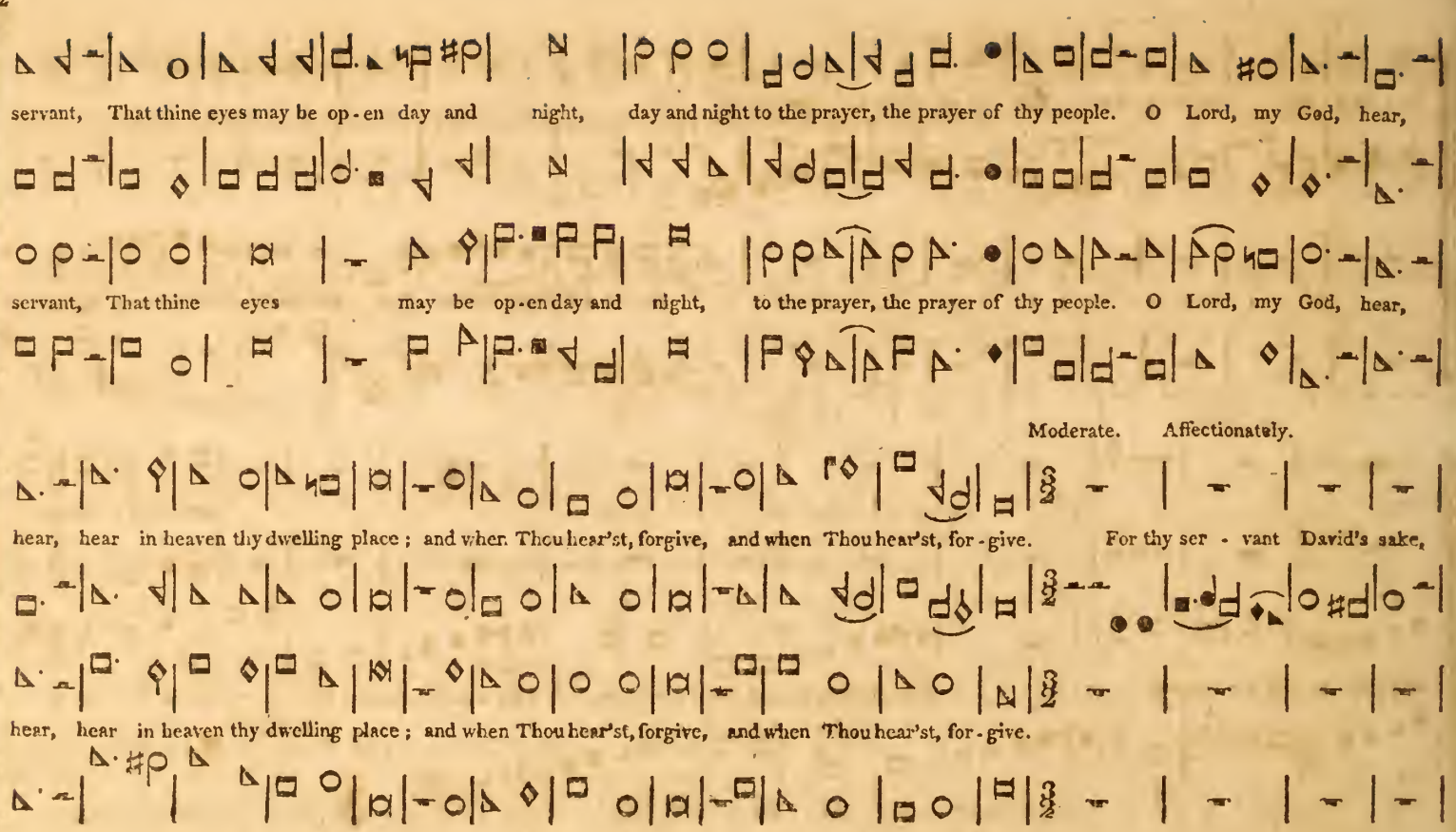
A - rise, a - rise, O Lord, in - to thy rest - ing place; Thou, and the ark of thy strength, Thou, and the ark of thy strength.

Let thy priests, O Lord, be cloathed with righteousness; and let thy saints sing with joy - - - - - - - - - ful - ness.

Moderate.

But will God in-deed dwell on earth? Be - hold, the heaven, and the heaven of heavens can-not contain Thee! Yet have respect to the prayer of thy

But will God in-deed dwell on earth? Be - hold the heaven of heavens can-not contain Thee! Yet have respect to the prayer of thy


servant, That thine eyes may be op-en day and night, day and night to the prayer, the prayer of thy people. O Lord, my God, hear,
servant, That thine eyes may be op-en day and night, to the prayer, the prayer of thy people. O Lord, my God, hear,
Moderate. Affectionately.
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give. For thy ser - vant David's sake,
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give.

turn not a - way, turn not a - way the face of thine an - oint - - ed.

For the Lord hath chosen Zion, For the Lord hath chosen Zion, to

here will I dwell.

be a habi - ta - tion for himself: This shall be my rest for - - ev - er; This shall be my rest for - ev-er; here will I dwell.

This shall be my rest for - - ev - er; This shall be my rest for - - ev-er, forever; here will I dwell.

Soft.

I will deck her priests with health, I will deck her priests with health, with health; and her saints shall rejoice, rejoice, re-

Loud. Cheerful.

joice, re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from

re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from this time forth for - - e - - -

from this time forth for-

from this time forth for - ev - er, from this time forth forever, for - ever, from this time forth for - ever, for - ev - er - more, from

this time forth for - ev - - - er, for - ev - - er, forever, from this time forth for - ever, for - ever,

- er, for ev - er, forever, forever, forever, from this time forth for - - - ev - - er, for - ever, for - ev - er - more,

ev - er for - ever, for-ever from this time forth for - ev - - er, from this time forth for - ever,

this time forth forever, from this time forth forever, for - ev - - - - - - - - - - - - er, forev - er - - more, forev - er -

for - ev - - - - - - - - - - - - - er, for - ev - er, forever, for - ev - ermore from this time forth forever,

forev - er -

from this time forth forever, for - - - - - - - - - - - - ever, for - ev - ermore, from this time forth forever

Slow.

more, from this time forth forever, forever, forever, forever, for - ever - more, from this time forth forever - more, for - ev - er - more, A - men.

more, from this time forth forever, forever, forever, forever, for - ever - more, from this time forth forever - more, for - ev - er - more, A - men.

DENBIGH.

Moderate. Soft.

From all that dwell be - low the skies, Let the Cre - - a - - tor's praise a - rise; Let the Re - deem-er's name be sung Thro'

From all that dwell be - low the skies, Let the Cre - - a - - tor's praise a - rise; Let the Re - deem-er's name be sung

Loud.

ev' - - ry land, by ev' - - - ry tongue. E-tern-al are thy mer - cies, Lord; E - tern - al truth at - tends thy word; Thy praise shall sound from

by ev' - - - ry tongue. E-tern-al are thy mer - cies, Lord; E - tern - al truth at - tends thy word; Thy praise shall sound from

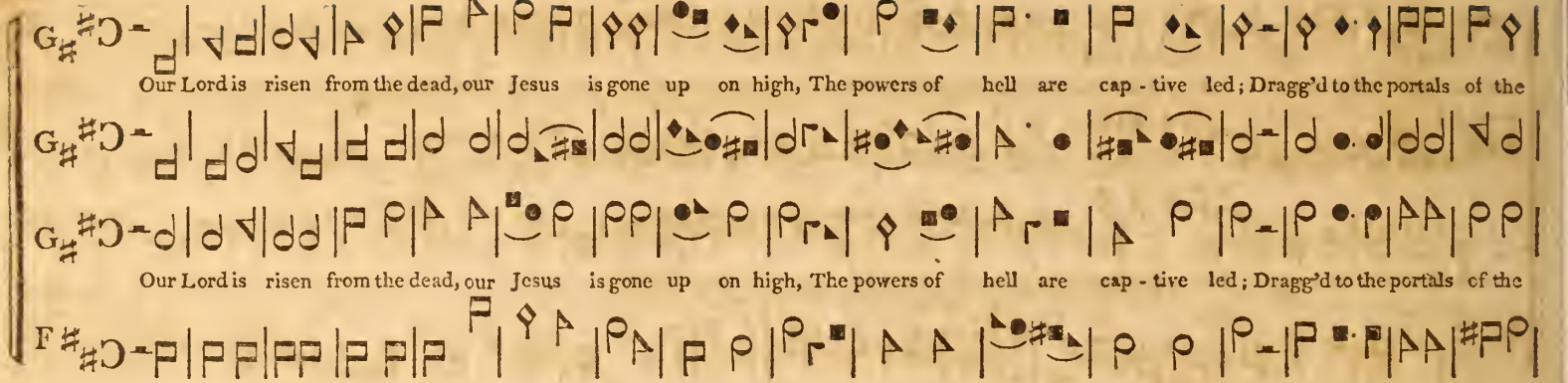
Soft. Slow and loud. Soft. Loud. Moderate.

shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

Moderate.

CHESHUNT.



angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

Moderate and Soft.

doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the

doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the

King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.

King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.

Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry

Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry

Cheerful. Moderate. Cheerful.

Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;

Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;

Unisons. Soft. Loud.

for the Lord hath re-deemed Jacob, and glo-ri-fied him-self in Is-rael, and glo - - - - - - - - - ri-fied him-self in Is-rael, and

for the Lord hath re-deemed Jacob, and glo - - - - - - - - - ri-fied him-self in Is-rael, and glo-ri-fied him-self in Is-rael, and

Soft. Loud.

glo - ri-fied him-self in Israel, For un-to us a child is born, un-to us a son is given, and the

glo - ri-fied him-self in Israel, For un-to us a child is born, un-to us a son is given, and the

Moderate. Cheerful.

government shall be up-on his shoulder; and he shall save his people from their sins, and he shall save his peo-ple from their sins. Glo - - - ry be to

government shall be up-on his shoulder; and he shall save bis people from their sins, and he shall save his peo-ple from their sins.

God in the highest, the highest, and on earth peace, good will towards men, good will towards men. Glo - - - - ry be to

Glo - - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men, good will towards men.

Glo - - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men. Glo - - ry be to

Glo - - - - ry be to God in the highest, and on earth peace,

Soft. Loud. Soft.

God in the highest, in the highest, and on earth peace, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

God in the highest, in the highest, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

Loud. Moderate.

lujah, hallelujah, hallelujah, A - - men, A - - - - - - - - - - - - - - men, A - - - - - - - men. A - men.

lujah, hallelujah, hallelujah, A - - men, A - - - - - - - - - - - - - - men, A - - - - - - - men. A - men.

ANTHEM, REVELATION Chap. XIV.

Moderate.

I heard a voice from heaven, saying un - to me, saying un - to me, Write from henceforth, Write from henceforth, Blessed

I heard a voice from heaven, saying un - to me. saying un - to me, Write from henceforth, Write from henceforth, Blessed

are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their

for they

are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their labors, from their

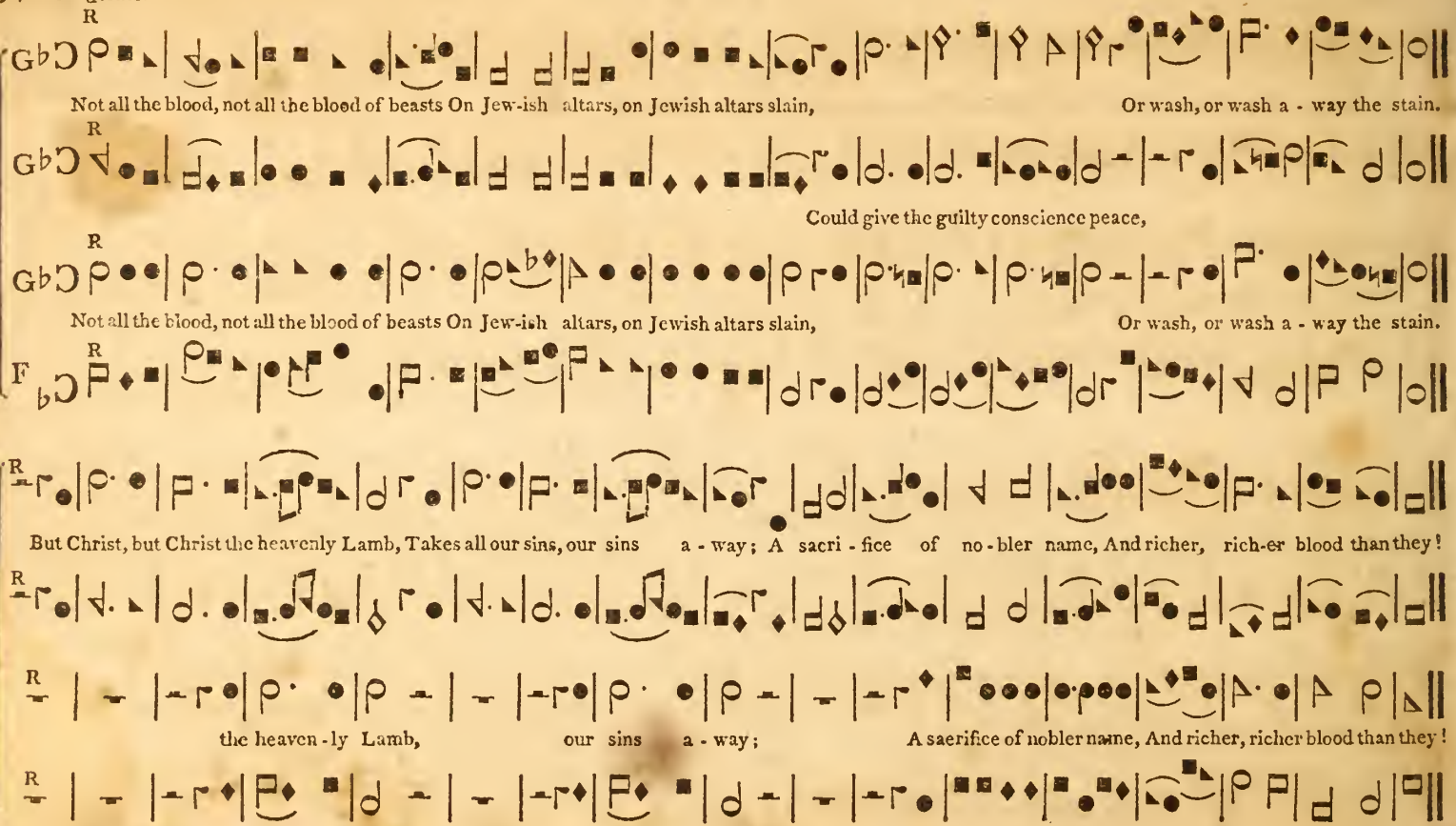
for they rest

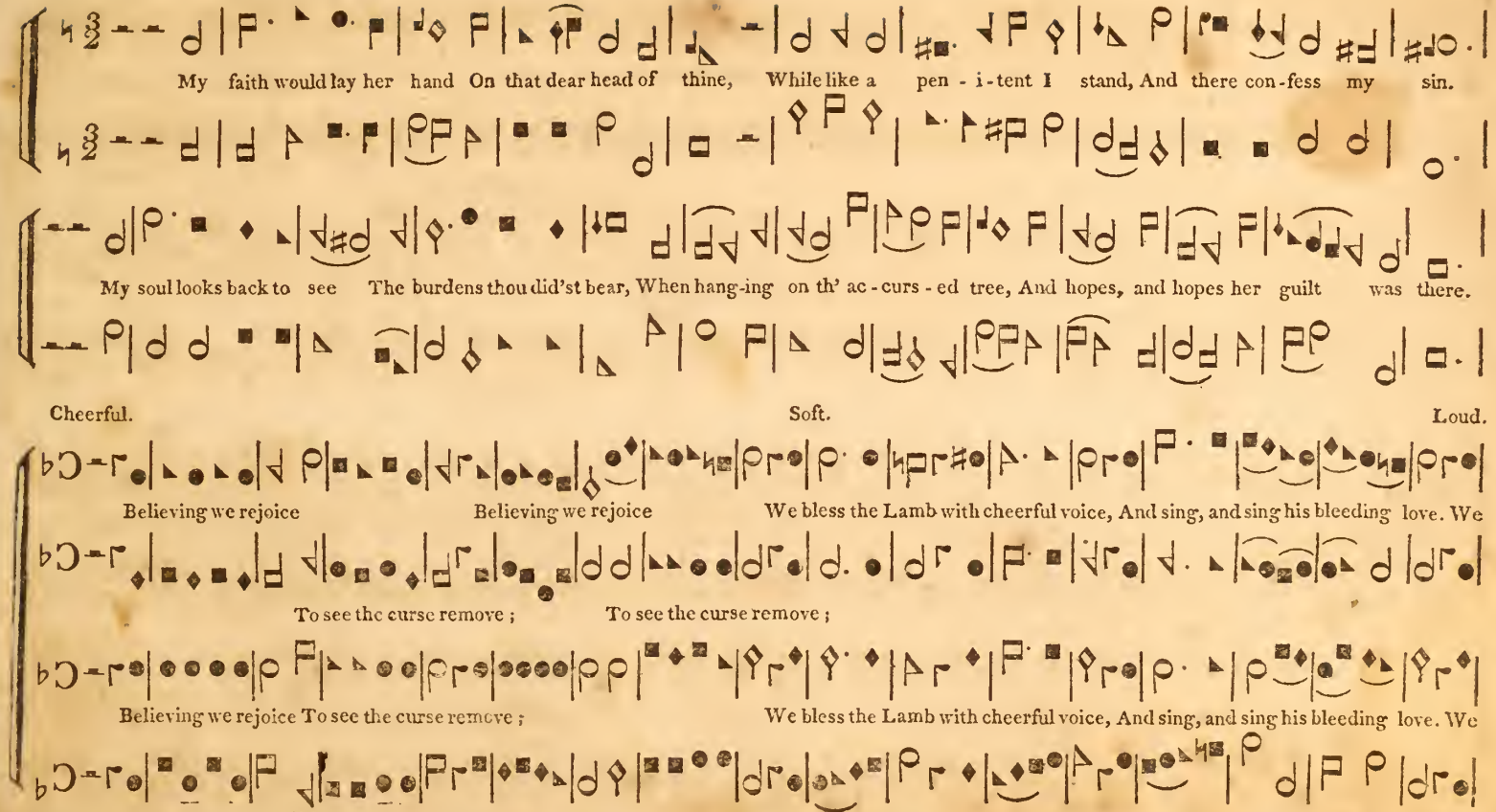
labors, from their labors, they rest from their labors, from their labors, they rest from their labors, from their la - - bors.

rest from their labors, from their la - bors, they rest from their labors,

labors, they rest from their labors, they rest from their labors, from their labors, from their la - - bors

from their labors, from their la - bors, they rest


Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Or wash, or wash a - way the stain.
Could give the guilty conscience peace,
Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Or wash, or wash a - way the stain.
But Christ, but Christ the heavenly Lamb, Takes all our sins, our sins a - way; A sacri - fice of no - bler name, And richer, rich-er blood than they!
the heaven - ly Lamb, our sins a - way; A sacrifice of nobler name, And richer, richer blood than they!


My faith would lay her hand On that dear head of thine, While like a pen - i - tent I stand, And there con - fess my sin.
My soul looks back to see The burdens thou did'st bear, When hang - ing on th' ac - curs - ed tree, And hopes, and hopes her guilt was there.
Cheerful.
Soft.
Loud.
Believing we rejoice
Believing we rejoice
We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We
To see the curse remove ;
To see the curse remove ;
Believing we rejoice To see the curse remove ;
We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We

bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice Believing we rejoice We bless the

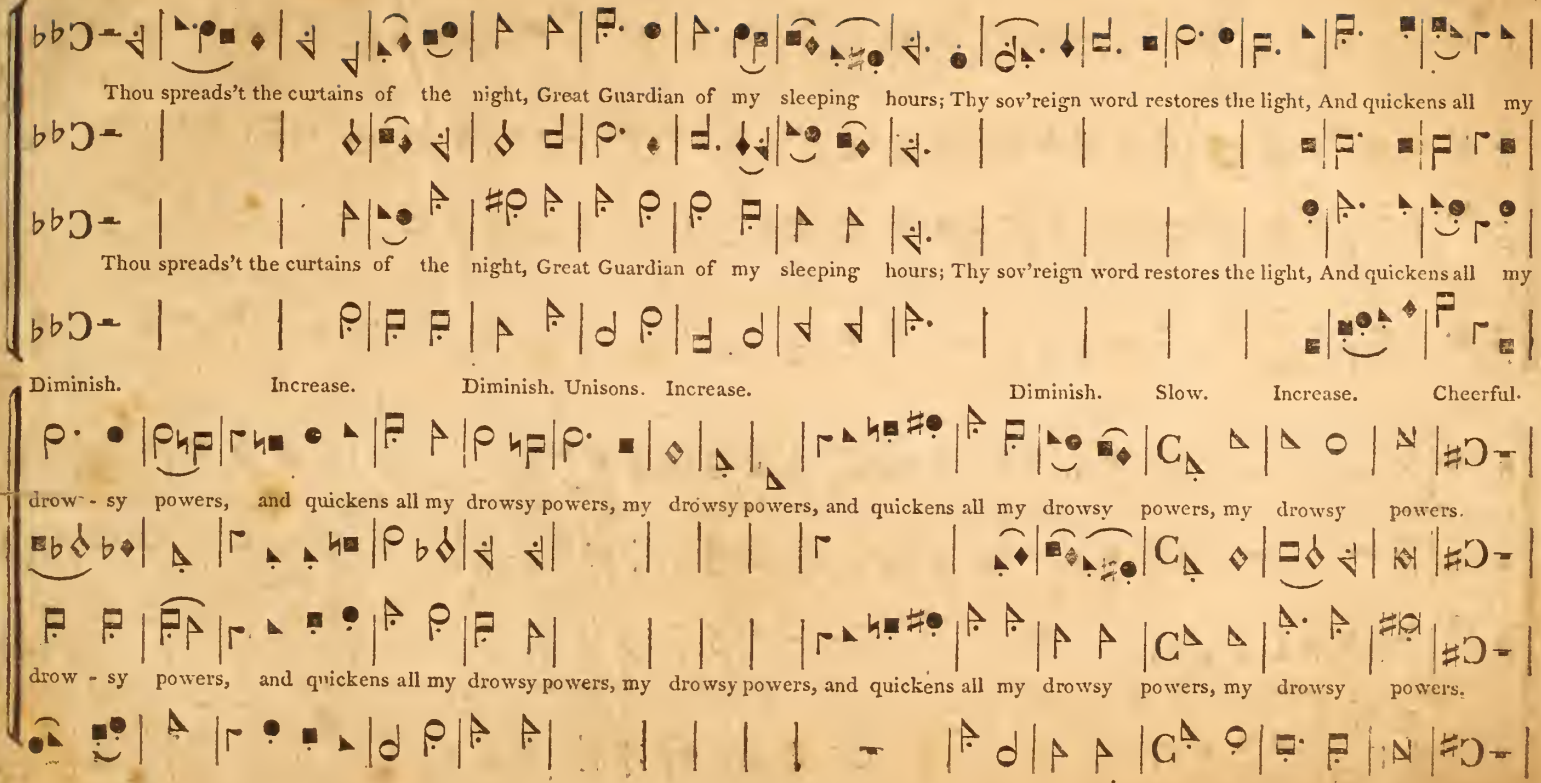
To see the curse removê ; To see the curse remove ;

bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice Believing we rejoice

Loud. Slow.

Lamb with cheerful voice, And sing, and sing his bleeding love. We bless the Lamb with cheerful voice, And sing, and sing his bleeding love, his bleeding love.

And sing, and sing his bleeding love. And sing, and sing his bleeding love, his bleeding love.


Thou spreads't the curtains of the night, Great Guardian of my sleeping hours; Thy sov'reign word restores the light, And quickens all my
Thou spreads't the curtains of the night, Great Guardian of my sleeping hours; Thy sov'reign word restores the light, And quickens all my
Diminish. Increase. Diminish. Unisons. Increase. Diminish. Slow. Increase. Cheerful.
drow - sy powers, and quickens all my drowsy powers, my drowsy powers, and quickens all my drowsy powers, my drowsy powers.
drow - sy powers, and quickens all my drowsy powers, my drowsy powers, and quickens all my drowsy powers, my drowsy powers.

Diminish. Increase. Diminish.

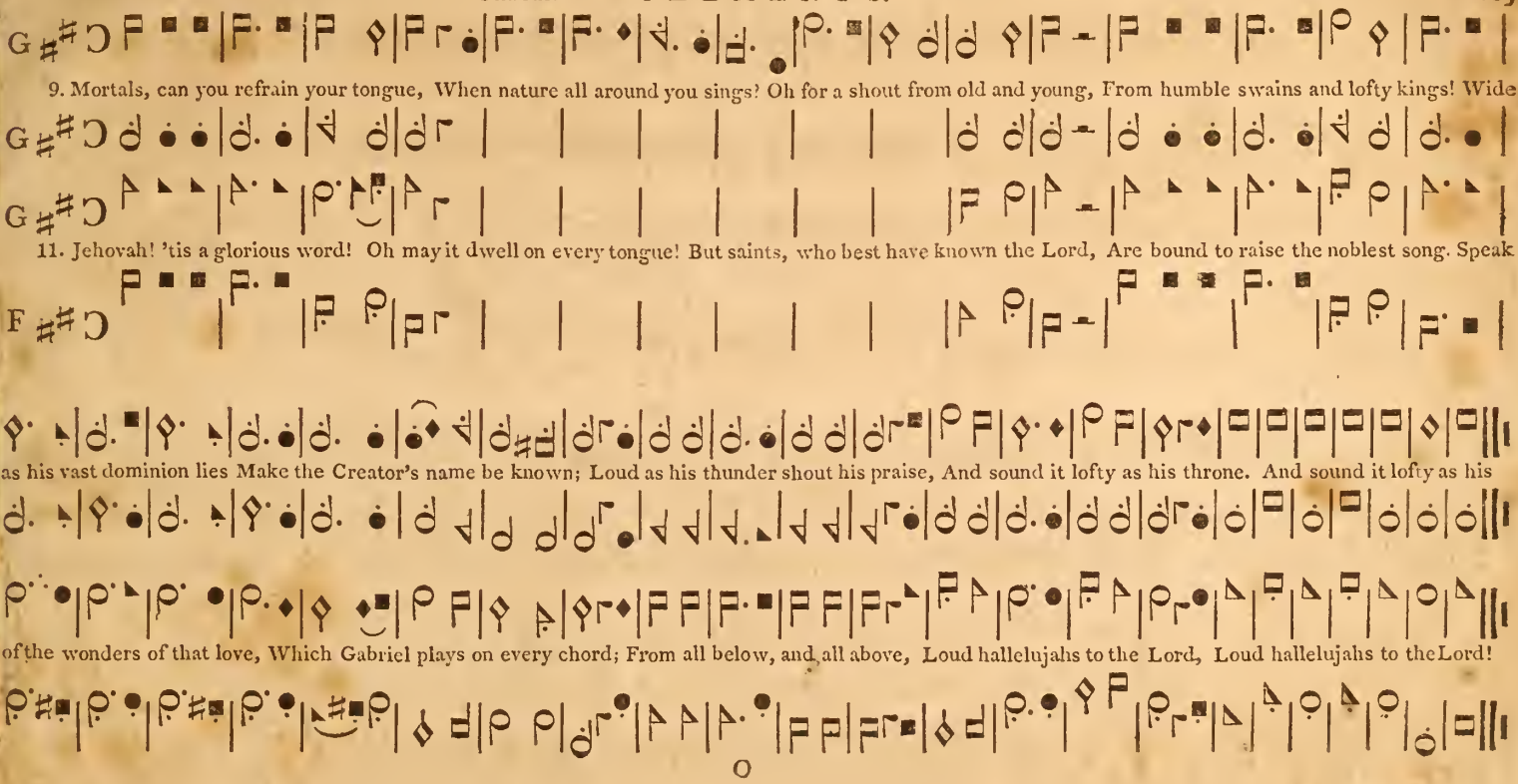
I yield my powers to thy command, To thee I con - se - crate my days, Per - pe - tual blessings from thy hand Demand perpetual, perpetual

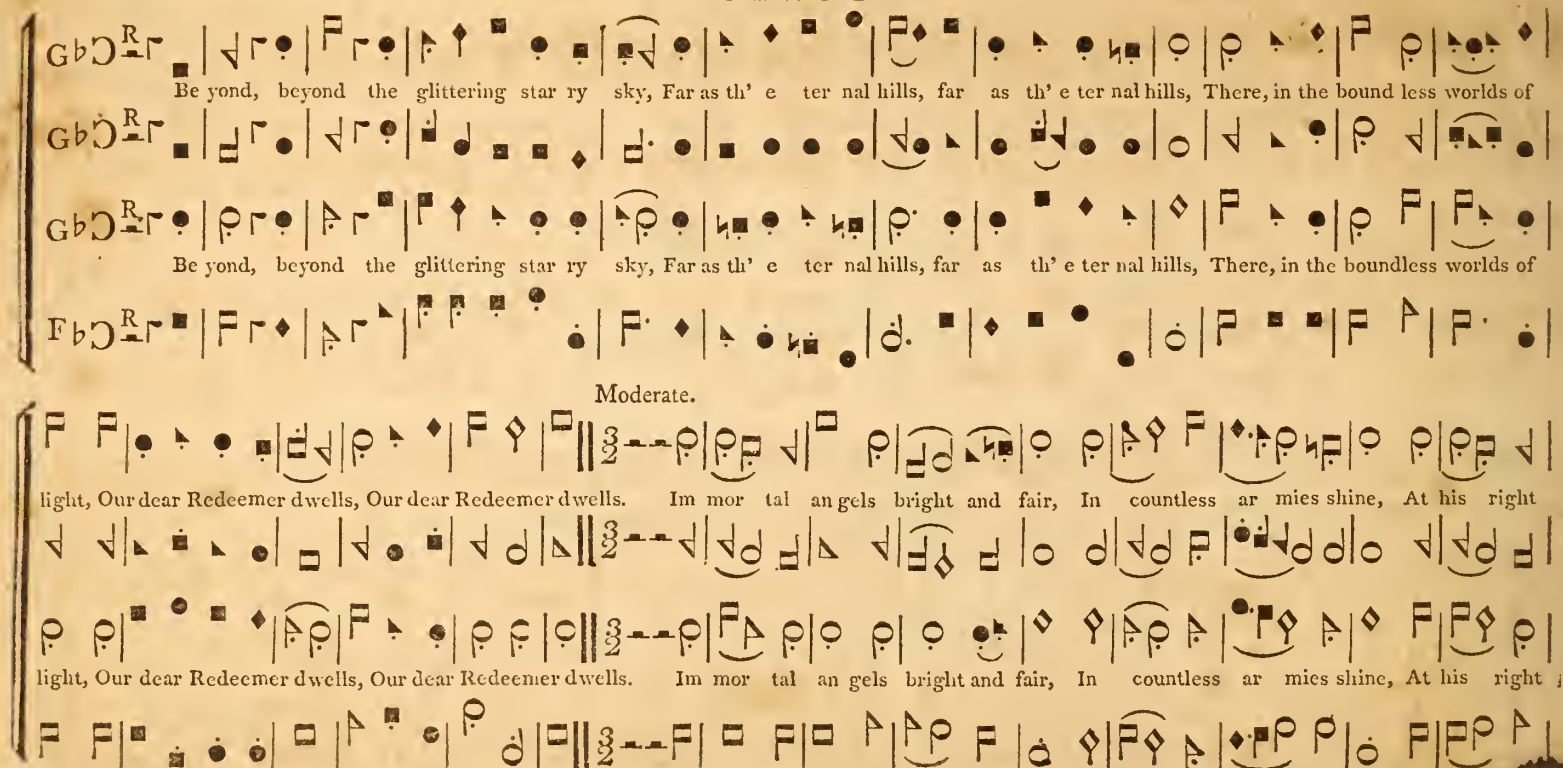
I yield my powers to thy command, To thee I con - se - crate my days, from thy hand Demand perpetual,

Soft. Very soft. Loud. Slow.

songs of praise, perpetual blessings from thy hand demand per-pe-tual songs of praise, demand per - pe-tual songs of praise.

Demand perpetual songs of praise, demand per-pe - tual songs of praise, demand per - pe - tual songs of praise.


G
9. Mortals, can you refrain your tongue, When nature all around you sings? Oh for a shout from old and young, From humble swains and lofty kings! Wide
G
11. Jehovah! 'tis a glorious word! Oh may it dwell on every tongue! But saints, who best have known the Lord, Are bound to raise the noblest song. Speak
F
as his vast dominion lies Make the Creator's name be known; Loud as his thunder shout his praise, And sound it lofty as his throne. And sound it lofty as his
of the wonders of that love, Which Gabriel plays on every chord; From all below, and all above, Loud hallelujahs to the Lord, Loud hallelujahs to the Lord!


Be yond, beyond the glittering star ry sky, Far as th' e ter nal hills, far as th' e ter nal hills, There, in the bound less worlds of
Be yond, beyond the glittering star ry sky, Far as th' e ter nal hills, far as th' e ter nal hills, There, in the boundless worlds of
Moderate.
light, Our dear Redeemer dwells, Our dear Redeemer dwells. Im mor tal an gels bright and fair, In countless ar mies shine, At his right
light, Our dear Redeemer dwells, Our dear Redeemer dwells. Im mor tal an gels bright and fair, In countless ar mies shine, At his right

hand, with golden harps, They of fer songs divine, At his right hand, with gold en harps, they of fer songs di vine.
hand, with golden harps, They of fer songs divine, At his right hand, with gold en harps, they of fer songs di vine.
R
Slow.
They brought his chariot from above, To bear him to his throne; Clapp'd their triumphant, Clapp'd their triumphant wings and cry'd The glorious work is done!
They brought his chariot from above, To bear him to his throne; Clapp'd their triumphant, Clapp'd their triumphant wings and cry'd The glorious work is done!

1. The voice of my be - lov - ed sounds, While o'er the moun - tain tops he bounds, He flies ex - ult - ing

2. The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past, The love - ly ver - nal

1. The voice of my be - lov - ed sounds, While o'er the moun - tain tops he bounds, He flies ex - ult - ing

o'er the hills, And all my soul with trans - port fills, The voice of my be - lov - ed sounds, While o'er the

flowr's ap - pear, The fea - ther'd choirs in - vite our ear, The scat - ter'd clouds are fled at last, The rain is

o'er the hills, And all my soul with trans - port fills; The voice of my be - lov - ed sounds, While o'er the

mountain tops he bounds, He flies ex - ult - ing o'er the hills, and all my soul with trans port fills, He

gone, the win ter's past, The love ly vernal flowr's ap - pear, The fea - ther'd choirs in - vite our ear The

mountain tops he bounds, He flies ex - ult - ing o'er the hills, and all my soul with trans port fills, He

Cheerful.

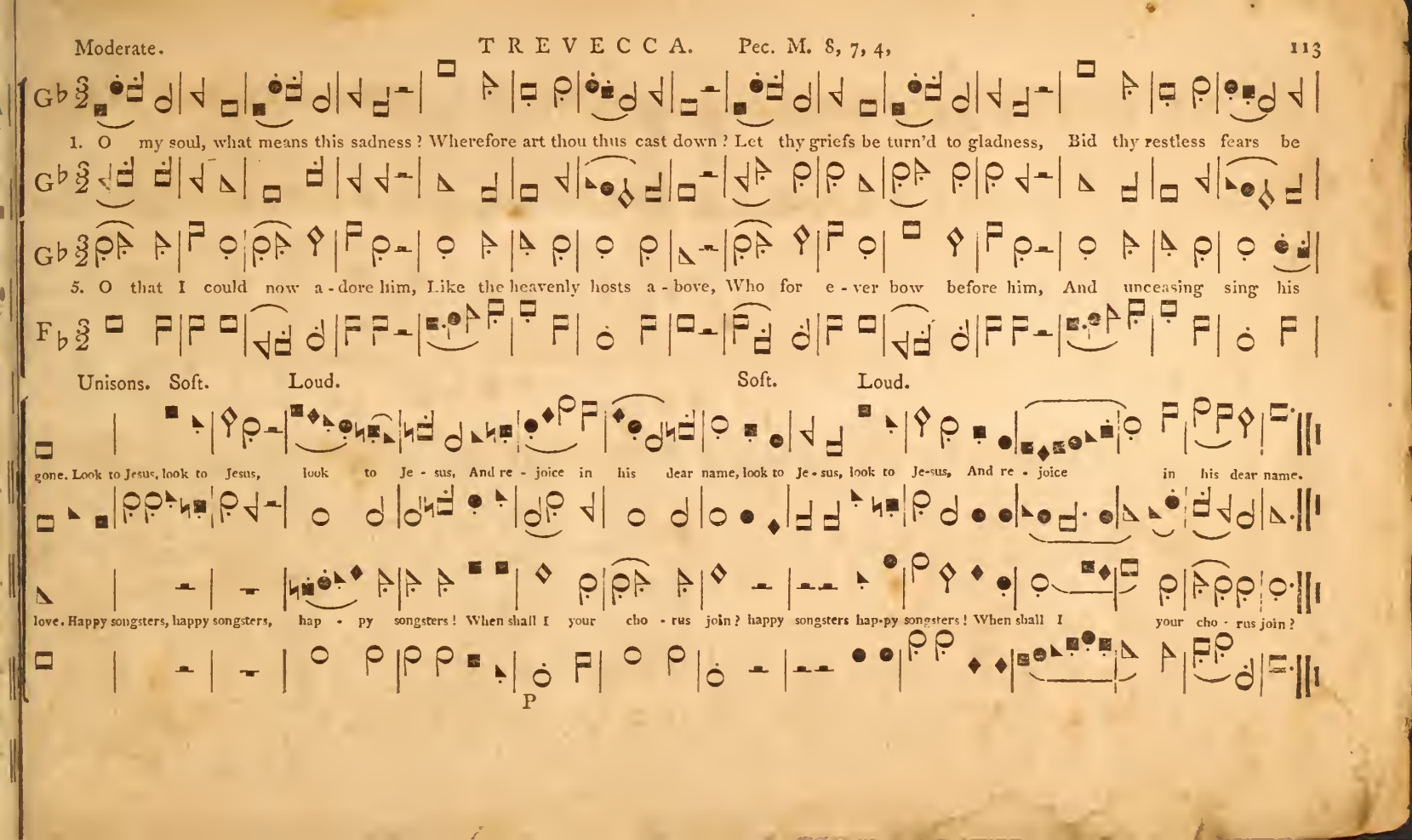
lies ex - ult - ing o'er the hills, And all my soul with trans port fills. Gent-ly doth he chide my stay,

ove - ly vernal flow'rs ap - pear, The fea - ther'd choirs in - vite our ear. Now with sweet-ly pen - sive moan,

lies ex - ult - ing o'er the hills, And all my soul with transport fills. Gent-ly doth he chide my stay,

Soft.

Rise my Love and come a - way, Come - - -


1. O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy griefs be turn'd to gladness, Bid thy restless fears be
5. O that I could now a-dore him, Like the heavenly hosts a-bove, Who for e-ver bow before him, And unceasing sing his
Unisons. Soft. Loud. Soft. Loud.
gone. Look to Jesus, look to Jesus, look to Je-sus, And re-joice in his dear name, look to Je-sus, look to Je-sus, And re-joice in his dear name.
love. Happy songsters, happy songsters, hap-py songsters! When shall I your cho-rus join? happy songsters hap-py songsters! When shall I your cho-rus join?
P

1. Still let me sing of love di - vine, Of wonders far surpassing thought; And still the heavenly chorus join, Which first the joyful tidings brought. Whilst

2. That mighty God, that King of kings, Whom heaven and all its hosts o - bey; Arch an - gels veil - ing with their wings, Their fa - ces whilst they homage pay. That

1. Still let me sing of love di - vine, Of wonders far surpassing thought; And still the heavenly chorus join, Which first the joyful tidings brought Whilst

Repeat in the second verse.

tend - ing of their flee - cy care, ju - de - an shepherds watch'd by night; Celestial mu-sic fill'd the air, And all the welkin flam'd with light.

God now lays his glo - ries by, Assumes an infant's help-less form; And in a sta-ble deigns to lie, Where beasts seek shelter from the storm.

tend - ing of their flee - cy care, ju - de - an shepherds watch'd by night; Celestial mu-sic fill'd the air, And all the welkin flam'd with light.

Moderate. Soft.

For man transgressed, and tempt - ed fell; Tho' warn'd to shun the paths he trod; And jus - tice doom'd the race to hell, That dar'd the ven - geance of their God. But mer - cy

For man transgressed, and tempt - ed fell; Tho' warn'd to shun the paths he trod; And jus - tice doom'd the race to hell, That dar'd the ven - geance of their God. But mer - cy

Two trebles and bass. Loud.

at the throne a - bove, still plead - ed for the rebel slave, And on the wings of pit' - ing love Came God to succour and to save.

at the throne a - bove, still plead - ed for the rebel slave, And on the wings of pit' - ing love Came God to succour and to save.

Unisons.

Cre-a - tion cost him but a word, His fi - at, nothing can op - pose ; The potent summons, chaos heard ; And order from confusion rose.

Cre-a - tion cost him but a word, His fi - at, nothing can op - pose ; The potent summons, chaos heard ; And order from confusion rose.

Unisons. Soft.

But to redeem a fall - en race, This cost him more than all the past, This cost him greater stores of grace, And years of pain, and death at last. A-

But to redeem a fall - en race, This cost him more than all the past, This cost him greater stores of grace, And years of pain, and death at last. A-

mazement seiz'd the hosts above, To see the ills their Maker bore; And man, shall man behold such love, And not in humble dust a - dore. Let praise from

mazement seiz'd the hosts above, To see the ills their Maker bore; And man, shall man behold such love, And not in humble dust a - dore. Let praise from

every tongue ascend, Let gratitude each heart inspire, The skies let hal-le-lu-jahs rend, the skies let hal-le-lu-jahs rend, And loud hosannas swell the lyre.

every tongue ascend, Let gratitude each heart inspire, The skies let hal-le-lu-jahs rend, the skies let hal-le-lu-jahs rend, And loud hosannas swell the lyre.

Moderate. **WOBURN.** Soft. Loud

Oh! for a closer walk with God, Oh! for a closer walk with God, A calm and heavenly frame, A calm and heavenly frame; A light to

Oh! for a closer walk with God, Oh! for a closer walk with God, A calm and heavenly frame, A calm and heavenly frame; A light to

Soft. Loud. Soft and Slow.

shine up - on the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb, Where, where is the bless - ed - ness, the bless - ed - ness, the

shine up - on the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb, Where, where is the bless - ed - ness, the bless - ed - ness, the

tear it from thy throne, And wor - ship on - ly thee. So shall my walk be close with God, So shall my walk be close with God, Calm and serene my frame,

tear it from thy throne, And wor - ship on - ly thee. So shall my walk be close with God, So shall my walk be close with God, Calm and serene my frame,

Loud. Soft. Loud.

Calm and serene my frame; So purer light shall mark the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb.

Calm and serene my frame; So purer light shall mark the road, That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb.

'Tis finish'd, 'tis fi - nish'd, so the sa - viour cried, And meek - ly bow'd his head and died. 'Tis finish'd, 'tis fi - nish'd—

'Tis finish'd, 'tis fi - nish'd, so the sa - viour cried, bow'd his head and died. 'Tis finish'd, 'tis fi - nish'd,—

Cheerful.

yes, the race is run, the race is run, The battle fought, the vict'ry won, yes, the race is run, The battle fought, the vict'ry won, the

yes, the race is run, the race is run, The battle fought, the vict'ry won, yes, the

Moderate. Moderate.

ct'ry won, the vict'ry won. 'Tis finish'd, 'tis fi - nish'd— all that heaven decreed, And all the an - cient prophets said Is now fulfill'd, as

ict'ry won, the vict'ry won. 'Tis finish'd, 'tis fi - nish'd,— all that heaven decreed, And all the ancient prophets said Is now fulfill'd, as

Increase. Diminish. Moderate.

was design'd, In me the Sa - viour of mankind, In me the Saviour of mankind. 'Tis finish'd, 'tis fi - - nish'd—

was design'd, In me the Saviour of mankind. 'Tis finish'd, 'tis fi - - nish'd—

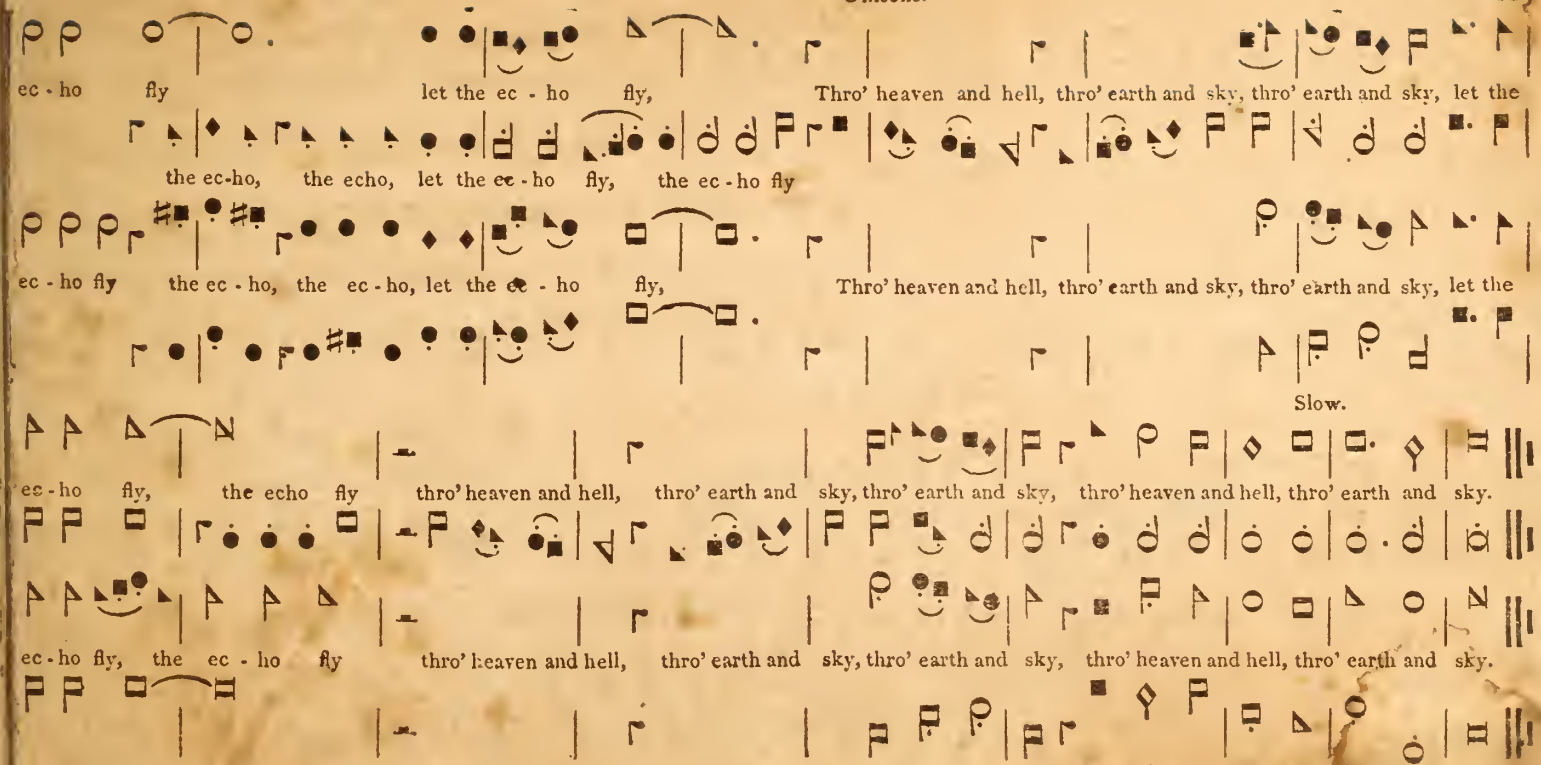
let the joyful sound Be heard thro' all the nations round, Be heard thro' all the nations round; 'Tis finish'd, 'tis fi - nish'd — let the

let the joyful sound Be heard thro' all the nations round, Be heard thro' all the nations round; 'Tis finish'd, 'tis fi - nish'd — let the

Unisons

ec - ho fly, the ec - ho fly Thro' heaven and hell, thro' earth and sky let the ec - ho fly, thro' heaven and hell, thro' earth and sky, let the

ec - ho fly, Thro' heaven and hell, thro' earth and sky let the ec - ho fly, thro' heaven and hell, thro' earth and sky, let the


ec - ho fly let the ec - ho fly, Thro' heaven and hell, thro' earth and sky, thro' earth and sky, let the
the ec-ho, the echo, let the ec - ho fly, the ec - ho fly
ec - ho fly the ec - ho, the ec - ho, let the ec - ho fly, Thro' heaven and hell, thro' earth and sky, thro' earth and sky, let the
Slow.
ec - ho fly, the echo fly thro' heaven and hell, thro' earth and sky, thro' earth and sky, thro' heaven and hell, thro' earth and sky.
ec - ho fly, the ec - ho fly thro' heaven and hell, thro' earth and sky, thro' earth and sky, thro' heaven and hell, thro' earth and sky.

Moderate. NAZARETH. Soft. Loud.

Joy to the world, joy to the world; the Lord is come; Let earth receive her King, let earth receive her King; let earth receive her King; Let every

Joy to the world, joy to the world; the Lord is come; Let earth receive her King, let earth receive her King; let earth receive her King; Let every

Loud. Soft.

heart prepare him room, let every heart prepare him room, And heaven and nature sing, and heaven and nature sing. No more let sins and sor-rows grow, Nor

heart prepare him room, let every heart prepare him room, And heaven and nature sing, and heaven and nature sing. No more let sins and sor-rows grow, Nor

Early American Music.

LAW (Rev. Andrew) The Art of Singing: In Three Parts; To Wit, I. The Musical primer, II. The Christian Harmony. III. The Musical Magazine, Fourth Edition with Additions and Improvements, printed upon a New plan. printed at Windsor; (Vermont) By Nahum Mower.— Boston.—printed for the Author, by E. Lincoln.— 1805. oblong 12° hf. bds. a few leaves appear to be missing.

⁂ An exceedingly curious production of one of the earliest known American composers of music. LAW was born in Cheshire, Conn., in 1748, and died at that place in 1821. He was graduated at Brown University in 1775. He invented 4 characters to express always the 4 syllables of music. His "Musical Magazine" has the honor of being the first Magazine devoted to Music published in the United States.